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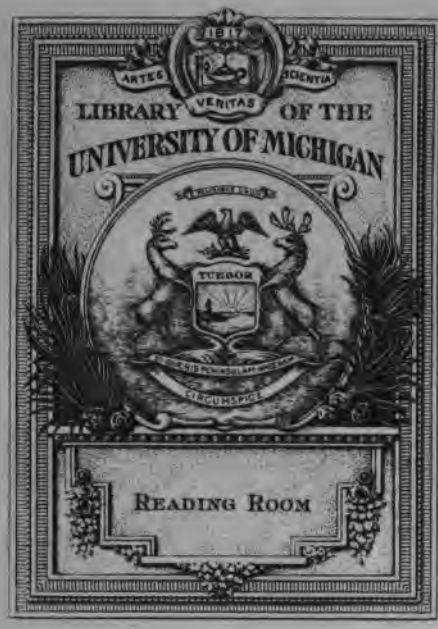
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THE

'MEDEA' OF EURIPIDES.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

THE

'MEDEA' OF EURIPIDES,

WITH AN

INTRODUCTION AND COMMENTARY

BY

A. W. VERRALL, M.A.,
FELLOW OF TRINITY COLLEGE, CAMBRIDGE.

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THIS BOOK

IS AFFECTIONATELY DEDICATED.

INTRODUCTION.

TRINITY COLLEGE, CAMBRIDGE,
May 1881.

IN preparing this edition of the *Medea* I have had by me the notes of Porson, Elmsley, Paley, and Wecklein (Leipzig, 1874; the second edition, Leipzig, 1880, appeared when most of mine was already in type), and also the recension of the text by Prinz (Leipzig, 1878). Though the actual contribution of Porson to our knowledge of the *Medea* is not very large, his great and just fame makes the tribute of mention imperative, especially upon an editor dating from this University and College. Of Elmsley it is unnecessary to say more than that I have tried to perform the indispensable duty of reading him with scrupulous care. It is almost equally superfluous for me to express my feelings of obligation and respect towards the scholar with whose help I, in common with most men of a whole generation, first made the acquaintance of Euripides and of many another friend. As the views of Paley will be familiar or accessible to the reader, I have seldom cited them expressly, except of course where he appears to be the original author of some suggestion which I adopt. For the opposite reason, I do cite more frequently from Wecklein, to whose edition, especially in the *Introduction*, I am much indebted. Prinz is throughout my authority for the readings of the MSS, the most important of which (Vaticanus B, Parisinus 2712 E, Parisinus 2713 *a*, Florentinus L, and Palatinus P) were newly collated for his recension by himself or others. I have also ventured to follow him without control in assigning particular corrections to the original author. Upon this part of the work he declares himself to have spent great care, and with so many points of general interest calling for research, it seems unreasonable that each editor should repeat for himself the barren investigation of precedence. For grammatical examples I have referred to the large *Greek Grammar* of Kühner, a copious collection easily studied even by those who are unacquainted with German. These are all the books which appear to call for a general acknowledgement, though I have used or consulted many others. To F. J. H. Jenkinson, M.A., Fellow of this

College, I have to return thanks for constant help and criticism in all parts of the work.

I will take this opportunity of asking for a candid allowance if I have sometimes omitted from ignorance to notice a predecessor. I observe, for example, at the very last moment, that upon 850 the readings μεταλλᾶν (Haupt) and μετάλλα (Klette) have been already proposed, and though I think μεταλλῶ preferable to either, it would of course have been proper for me to mention suggestions so much like my own. With the present rapid and widespread production of philological literature it is practically impossible to avoid such omission. But I trust I may say that, whatever I have received, I have also brought something of my own.

I subjoin a list of the passages, in the notes to which, together with the section of the Introduction *On the* MSS S *and* S′, will be found most of what is new in this edition, 12, 32, 39, 45, 61, 81, 106, 121, 128, 137, 143, 148, 157, 182, 185, 194, 214—221, 224, 228, 234, 238—242, 268, 274, 280, 296—299, 303—5, 333—4, 356, 371, 392, 410—38, 460, 466, 469, 487, 514, 529, 531, 534, 538, 569, 577, 580—3, 591—2, 608, 626, 635, 640, 668, 698—701, 708, 734—40, 741, 773, 785, 824—50, 857, 871, 886—9, 890, 910, 914—5, 941—3, 957, 981, 982—3, 988, 1051—2, 1056, 1064, 1076—7, 1087—9, 1094, 1099, 1109—11, 1121—3, 1143 (v. Addendum), 1158, 1174, 1181—4, 1194, 1197, 1221, 1225—8, 1231—5, 1242—3, 1251, 1268—70, 1271 foll., 1296, 1317, 1330, 1346, 1359, 1369, 1374, 1375, 1380, 1382.

Of the explanatory portion of the notes I need say nothing, as it is to be hoped that they will at least explain themselves. But the nature of critical method, or indeed the fact that there is any method, is so little understood even by many zealous and accomplished students of literature, that I hope to be excused if I preface the critical portion by a plain illustration of it.

Let us suppose *Comus* to be preserved in MS copies only, made by ill-educated persons, and that we have to ascertain from five such copies, which we will call A, B, C, D, E, the description of the magic hæmony—

> The leaf was darkish, and had prickles on it,
> But in another country, as he said,
> Bore a bright golden flow'r, but not in this soil:—

So far we will suppose that our five copies are, as usual, agreed, except in the spelling of *leaf*, *bore*, *flow'r*, and such details. The next lines stand in A thus—

> Unnown and like esteemed, and the dull peasant
> Tracks in it daily with his mended shoes;

and so also, with the variations *unknown* and *shoos*, in B and C. With these three copies only then we should have little difficulty. We should correct the spelling of *unknown*, and otherwise read the lines as in A, a little dissatisfied perhaps, if our taste was delicate, with the word *tracks*, but this would wear off with familiarity. But suppose that our fourth copy, D, gave

Unknown and likest deemed, and the dulce wain
(rain)
Treacles on it daly wethis doubted soon
(doubled)

and the fifth, E,

Unknown and likest deemed; and the dulce rain
Trickles on daily; wet is doubled soon.

Now at first sight we might be tempted to think that this nonsense could be of no use to us, but a little reflection would teach us better. D and E, or some MS from which they were copied, were written from dictation, as appears from the error *likest deemed*. Bearing this in mind it would not require much knowledge of English poetry to see that *dulce wain* is a similar error for *dull swain*, and to suspect that this is the true expression of Milton. But how, then, did A, B and C, or their original, come by *dull peasant*? We must remember that the close agreement on the whole of our five copies shews that they are all derived from one copy, the reading of which it is our object to ascertain. Here the double readings in D might suggest to us an idea, which if well-founded would explain everything. As the copyist would not have read *swain* into *peasant* still less *peasant* into *swain*, the common original must have contained both, thus—

dull swain,
(peasant)

where *peasant* is an explanation of *swain*. This is of course at present a mere guess. But among our MSS we have also, let us say, a glossary to Milton. Suppose that we find there SWAIN: *a peasant*. Our hypothesis receives strong confirmation. Now how are we to test it? Obviously by looking for other cases in which D and E exhibit this sort of divergence from A, B and C. If we find for instance *leathern scrip* (ABC), *leathern bag* (DE), and in the glossary SCRIP: *a bag*, and if there are numerous cases in which differences otherwise strange can be explained by supposing the one reading to have been originally written over the other as an explanation or correction, we shall not hesitate to say, not as a conjecture but upon inductive proof, that *swain* is the original and *peasant* without authority. And if our induction was well established

we might even have come to the same conclusion from ABCE alone, reconstructing D upon the evidence of E. Having now ascertained that the reading of D, though nonsensical, is connected by a genuine descent with the true reading (a fact which just because it is nonsense we might have guessed before), we return to the inspection of it and consider the word *treacles*. Here we must call to our aid another induction. If we have examined any English MSS or proof-sheets, or know anything of the shapes of English letters, we shall be aware that no mistake is more natural and common than the confusion of *d* and *cl*. Dismissing then *Tracks* and *Trickles* as rash attempts to make sense, we shall put back *Treads* and reinsert after *on* the word *it*, forced out by the unauthorized dissyllable *Trickles*. We have still one variation which cannot be the result of ordinary accident, the variation *mended—doubted*. By our first series of observations one of these is a superscribed explanation or correction of the other. As *doubted* is nonsense, *mended* is the superscribed reading, and the question is whether with the help of *mended* as an interpretation we can correct *doubted*. This by our second series of observations we can at once do, if we know the word *clout*, a patch; *nor shall we think it a very serious deduction from the authority of this correction, if* clout *only is given us by other evidence and* clouted *known by inference from the substantive and the general laws of the language* (cp. *Med.* 910, 1184). Once more yet, an attentive observer well acquainted with the older English would find the most probable explanation of the variants *shoes shoos* and *soon* in the old plural *shoon*. (This could not rise above a strong suspicion, because the variation *soon* is scarcely beyond the range of accident.) Thus we arrive at the text,

> Unknown, and like esteem'd, and the dull swain
> Treads on it daily with his clouted shoon.

Now upon this I would make two remarks; whether in any particular case the evidence for the conclusion be sufficient or not, the process above described is no more conjectural than any other inductive process; a cause is assumed conjecturally in one case and proved by the comparison of similar cases; and further, in such a case as I have supposed, whatever may be proved, the MS readings are disproved. It is the commonest occurrence, that a 'reading of the MSS,' zealously defended, is demonstrably nothing but a conjecture or correction which, if made now, would be justly treated with contempt.

Two rules I have tried to follow respecting departures from the MS text. I have neither introduced nor accepted any change, however desirable, unless it can be recommended by critical or linguistic arguments as distinct from the judgment of taste: and except where the

change is trivial or established by common acceptance I have marked it with an asterisk, so that the reader can form his own opinion. I have of course marked in this way *all my own suggestions* as not being the proper judge of their acceptability.

The MSS S (LP) *and* S′ (BE*a* and others).

The most important point to be determined with respect to the MSS of Euripides is the value of the separate class composed by the Florentine (Plut. 32 n. 2 = L) and the Palatine (Vatican. 287 = P). Where these two agree in differing from the rest and the reading of their archetype can therefore be ascertained, Prinz denotes that archetype by s. Similarly, as a simple way of marking the distinction, I indicate agreement, either exact or sufficient for the ascertainment of the archetype, between the MSS other than LP by s′. The interest of s is great, as we depend wholly upon it for many plays. L and P are assigned to the fourteenth century, BE and *a* the principal descendants of s′ to the thirteenth: and the first are constantly quoted as 'the inferior MSS.' Prinz however (*Præf.* p. ix.) remarks, 'pretium duarum classium non prorsus par est, cum numerus vitiorum et interpolationum primæ classis [s′] minor sit, sed secunda classis [s] non multo deterior ac nequaquam hercle contemnenda est. quod accuratius mox demonstrabo de universa librorum Euripideorum ratione et præcipue de codice s disputaturus.' I hope to shew that for the *Medea* at all events this appreciation of s is justified much more fully and strictly than even the author supposes, and that where the two classes differ the reading of s is at least as useful a guide to the truth as the reading of s′. The conclusion has an important bearing upon some of the best passages in the play.

Among the variants peculiar to s there are a considerable number which are not *prima facie* attributable to misreading or malformation of letters, which, in short, are not ordinary slips of the pen. These in the *Medea* are as follows (the letters b^s indicate, as usual, that the reading is superscribed in B not by the first hand; *r* = *reliqui*):—

	s	s′		s	s′
30	κάρα L	δέρην *r*	531	πόνων ἀφύκτων	τόξοις ἀφύκτας
140	δῶμα	λέκτρα		b^s	
385	κτανεῖν b^s	ἑλεῖν	577	λέγω	ἐρῶ
487	δόμον	φόβον	668	ἱκάνεις	ἐστάλης

	S	S′		S	S′
741	ἐν λόγοις	ὦ γύναι	1078	δρᾶν μέλλω L	τολμήσω r
751	ζῶν	γῆς	1130	ἑστίαν	οἰκίαν
802	δώσει	τίσει	1184	ἀπώλλυτο	ἠγείρετο
816	σὸν σπέρμα	σῷ παῖδε	1206	χέρας	δέμας
840	ἡδυπνόους	omitted	1234	δόμους	πύλας
887	ξυγγαμεῖν σοι	ξυμπεραίνειν	1316	δίκην b^s	φόνῳ
	L	r	1328	δρῶσα	τλᾶσα
915	σωτηρίαν	προμηθίαν	1404	λόγος b^s	ἔπος
1071	στόμα	κάρα			

I do not include 1054 θύμασι S δώμασι S′, because δώμασι, if it is not merely a mistake of letters, which is quite possible, is easily explained by the influence of δόμους in the preceding line. Of the cases included there are a few in which the discrepancy is so insignificant to the meaning, that the mind, if I may say so, might be deceived, though the eye was not, and either word might be written for the other even with moderate care: such are 30, 802, 1071, 1206, 1328, and (some would probably add) 1234. The case of 751 again is not grave[1], nor of 140, whether δῶμα be an involuntary or (see the note) a voluntary variation. But when every allowance has been made, there remain a considerable number of differences, and not a few of a very striking character. Of these no consistent account has, so far as I am aware, been hitherto attempted. In each case the most plausible reading has been selected for the text, and the other assumed to be the product of the copyist's carelessness.

Now in the first place this assumption is inadequate; it does not give a credible explanation of the facts. Take for instance 668

τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἑστάλης;

If this perfectly simple reading was the original both of S and S′, through what imaginable trick of thought or pen did it become

τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἱκάνεις; ?

ἑστάλης is familiar and easy, ἱκάνεις poetical and archaic, and the verb does not occur in Euripides at all. Why should the copyist, or the reciter, depart from ἑστάλης, how should ἱκάνεις present itself to his mind, or if he knew the word, a considerable assumption, how should he not know that it was scarcely suitable for the end of an iambic verse? Similar difficulties arise upon 531, 741, 887, 915, and 1184.

[1] Probably γῆς first slipped in by a natural error and then thrust out the true word.

But further, the hypothesis of carelessness is not only inadequate, it is also unnecessary. It is evident upon the first inspection of the list of variants that some of those, in which the difference does affect the sense or at least the colour of the expression, have sprung from notes, marginal or more probably superscribed, which have been erroneously adopted as an alternative text. Such is the almost certain origin of

κτανεῖν	λέγω	οἰκίαν	λόγος
ἐλεῖν	ἐρῶ	ἑστίαν	ἔπος

The three last actually occur among the glosses of Hesychius, who reproduces in his ἐρεῖ· λέγει even the very mistake as to the tense of ἐρῶ. No one, I think, would hesitate to ascribe to the same cause

σῷ παῖδε κακὸν ESb^a
σὸν σπέρμα and 37. μή τι βουλεύῃ νέον *r*

We observe that in the last case s′ must have retained the comment, explaining the Attic significance of νέον, as well as the text νέον itself. We shall presently point out a similar phenomenon in s. In 487 again we have a case plainly explicable as a voluntary correction. ἐξεῖλον φόβον, according to the usual and most obvious interpretation, gives a false meaning, which the substitution of ἐξεῖλον δόμον *I destroyed the whole house* (*of Pelias*) was intended to remove (but see note *ad loc.*). The logical position of the problem may now be put shortly thus—we have to account for a certain effect, and we have a known cause certainly sufficient to explain part of it; no other cause can be assumed for the rest until experiment has shewn that the known cause is not adequate. Let us try the experiment upon 668: the two readings must be arranged thus—

ἑστάλης
τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἱκάνεις;

for whatever else may be said of ἱκάνεις, no one will take it for an explanation or correction of ἑστάλης; ἑστάλης on the other hand is according to the fashion of ancient criticism a very natural correction, it reproduces in substance the sense of ἱκάνεις, and removes the false quantity. Of course it is wholly without value, and it only remains to ask whether we can emend ἱκάνεις better for ourselves. If the *Medea* had been among the plays preserved in s only and there had been no ἑστάλης to mislead us, this would probably have been done long ago. We know from Æschylus what ritual use was made of the sacred stone in the temple at Delphi, which as the supposed centre of the world bore the name of

ὀμφαλὸς γῆς: the suppliant sat upon it (Æsch. *Eum.* 40)[1]. So Medea supposes Ægeus to have done—

τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἵζάνεις;

And for what cause, she asks, *sat you upon the oracular centre-stone?* (For the historic present in a question of this kind, see Soph. *O. R.* 1031:

ΑΓΓ. σοῦ δ', ὦ τέκνον, σωτήρ γε [ἦ] τῷ τότ' ἐν χρόνῳ.
ΟΙΔ. τί δ' ἄλγος ἴσχοντ' ἐν νάπαις με λαμβάνεις;

and numerous other examples in Kühner *Gr. Gramm.* § 382 *a* 2.) The nature of this error may perhaps lend strength to the doubts expressed in the commentary upon 32 and 503.

Let us try again upon 915:

ὑμῖν δὲ παῖδες οὐκ ἀφροντίστως πατὴρ
προμηθίαν
πολλὴν ἔθηκε σὺν θεοῖς σωτηρίαν.

Here again there can be no doubt which reading, if either, has been introduced as an improvement upon the other. προμηθίαν is not indeed very good, I should even say myself that it is impossible; but this is so far from being obvious that a scholar like Elmsley could scarcely make up his mind upon it: while σωτηρίαν is sheer nonsense, and must be seen to be such upon merely reading the context with attention. Moreover, assuming προμηθίαν to be a correction, we can point out not only the motive of it, but the source from which it was taken. No value whatever, therefore, can be given to προμηθίαν, until the attempt to get back by the path of σωτηρίαν has proved desperate. Whether it is so, I submit, with the note on the passage, to the judgment of the reader.

To the notes, also, I refer for proof that the same principles apply to 741, 1316, and 887, in which last case, unless P has been corrected from some MS of the s' family, s must have retained both corruption and gloss.

The case of 531 is somewhat peculiar. Jason is disclaiming any debt of gratitude to Medea for her services in Kolchis on the ground that she was but the slave of her passion, the helpless instrument of Eros;

ὡς Ἔρως σ' ἠνάγκασε
τόξοις ἀφύκτοις
πόνων ἀφύκτων τοὐμὸν ἐκσῶσαι δέμας.

[1] It is the ὀμφαλός, I presume, which in the account of the restitution of the Apolline oracle (*Iph. T.* 1276 foll.) is called πολυάνωρ ξενόεις θρόνος *the seat of many a stranger visitant.*

Here we have a double dilemma. It is improbable that either reading is the genuine text, and still more improbable that either is a correction of the other. *τόξοις ἀφύκτοις* is feeble (for the metaphor of a bow, commonplace as it is, has no relation to *ἠνάγκασε*), but still it is passable, *πόνων ἀφύκτων* is also feeble, but passable also. No critic capable of quarrelling with the one could have been satisfied with the other. But the difficulty disappears if each reading is partly right and partly wrong, if some common ancestor of s and s′ exhibited

πόνοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας.

In *πόνοις ἀφύκτοις* we have a reading middle between s and s′ and obviously demanding correction; *τόξοις* is an attempt at correction of the same stamp as *ἑστάλης* (668, see above), while in the *πόνων ἀφύκτων* of s we have a more critical though not more satisfactory effort, resembling the *φόνῳ* of 1316. But it is possible to find something better than either—more likely to have been corrupted and much more likely to have been written by Euripides,

ὡς Ἔρως σ᾽ ἠνάγκασε
τόνοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας,

how Love with strain inevitable forced thee to save my life. *τόνος a strain* (*τείνω to strain* or *pull*) signifies either the pull itself, or the cord by which the pull is exerted. In the first sense it occurs in Herodotus and elsewhere (see Lexicon), in the second in Æschylus; by its form and its rarity it satisfies fully the critical conditions. The possibility of interpolation pointed out in the notes still suggests doubt, but, as we have no other examples in the play of imperfect lines, I do not rate this possibility high, and myself believe *τόνοις* to be right.

The course of this argument will, I hope, relieve at least from the charge of rashness the suggestion made upon 1184, the only remaining example of our list. There we have an exact reproduction of the familiar phenomena, on the one hand *ἠγείρετο*, clear commonplace and unexceptionable, on the other *ἀπώλλυτο*, obscure and impossible, a reading which if it be merely a blunder for *ἠγείρετο* is a blunder literally insane. We further observe that this *ἀπώλλυτο* lies under the strongest suspicion of having been suggested, like *προμηθίαν* in 915, by another passage in the play. Is it rash under these circumstances to assert, would it not rather be rash to deny, that *ἠγείρετο* like *ἑστάλης*, *προμηθίαν*, or *τόξοις ἀφύκτοις*, is not and cannot be genuine, but is at best an interpretation merely, that *ἀπώλλυτο*, though not of course genuine, is no mere blunder either, but like *πόνων ἀφύκτων*, *φόνῳ*, or *ξυμπεραίνειν*, an

emendation too, not more successful than the other, but proving itself critical by its very badness, and certainly containing the perhaps undecipherable text[1]?

The Story of Medea.

The legend of *Medea*, as dramatised by Euripides, was derived indirectly or immediately from the traditions respecting a certain festival, annually celebrated by the Corinthians at the temple of Hera on the Cape (Ἥρα Ἀκραία), which probably lay on the sea-coast towards Sikyon. (See *Med.* 1378 foll. with scholia.) The festival, which was of a mournful character, was said to be held to commemorate and expiate the death of 'the children of Medea.'

The origin of this observance appears to have been variously related, but with agreement so far, that Medea was an Oriental, and came from Kolchis with Jason after the expedition of the Argonauts. Through her father, Aietes, she was descended, according to the Corinthian story, from the royal house of Corinth, and thus acquired with her husband the sovereignty of the city. Here the stories varied. According to some, Medea herself conveyed her children by Jason into the temple of Hera (and presumably devoted them there) in the belief that they would thereby acquire immortality. According to others, the Corinthians having rebelled against Medea, the children fled for sanctuary to the temple, and were there murdered by the people. A plague ensuing, they were commanded by an oracle to atone for the act by an annual feast, with an offering to Hera of seven boys and seven girls who should spend a year in the service of the goddess[2]. (See scholia to Pind. *Ol.* 13, 74, Paus. 2, 3, 10, schol. to *Med.* 273.) With the adventures of Medea in the East the temple-legend did not probably occupy itself,

[1] Since the above was in type I have read the very interesting article on the *Medea* by U. v. Wilamowitz-Möllendorf in *Hermes* Vol. XV. It is impossible for me to introduce its results into this book; but I think it proper to say that he throws out, in a cursory manner, the view that, on *a priori* grounds, the variants of S and S′ (to use my own terms) cannot be connected as I have tried to shew that they are. I think it impossible to oust this method by any *a priori* considerations; however old may be the divergence, such readings as *ἱκάνεις* 668 and *σωτηρίαν* 915 demand an account.

[2] Wecklein suggests that Medea was originally herself the goddess of the temple, a Phoenician moon-goddess established in the Phoenician Ephyre before the Greek Hera, and worshipped with human sacrifices, for which the devotion of children to the temple-service was afterwards substituted by way of symbol. Hence her descent from the Sun, her eastern origin, and her magical and prophetic powers.

and indeed the festival and its story must be older than the identification of the Corinthian Medea with the heroine of the tale of Argo. But according to that tale, as worked out by a long succession of poets, and followed by Euripides, Medea, the daughter of Aietes, king of Kolchis, and granddaughter of Helios, fell in love with Jason, the leader of the Argonauts; enabled him, by her skill in magic, to accomplish the feats imposed upon him by her father and to secure the golden fleece, which was the object of the quest; and after murdering her own brother to prevent pursuit, fled with him to Hellas; they came first to Iolkos, where, to avenge Jason upon his usurping relative king Pelias, she caused the king's daughters to put him to death under the delusion that by boiling his body with certain magic herbs he could be restored to youth; in consequence of this murder Jason and Medea fled to Corinth.

But into the tale thus prepared by popular tradition Euripides, or perhaps (*vide infra*) a preceding dramatist, introduced an all-important change. It will have been seen that according to one version of it, the death of the children was caused, though not intentionally, by their mother. The dramatist converted her into a wilful murderess, and provided a motive for the crime in the infidelity of Jason, who, deserting Medea, makes a new marriage with the daughter (not named) of Kreon, king of Corinth. To punish this enormous ingratitude Medea, having secured by magic aid the means of escape, and a place of refuge through the friendship of Ægeus, king of Athens, contrives by poison the deaths of her rival and of Kreon, and after murdering her children with her own hands,

δόμον τε πάντα συγχέασ' Ἰάσονος,

departs in triumph with their bodies, leaving her husband to desolation and despair.

By whomsoever made, this change was a master-stroke of invention. By her eastern blood, her unscrupulous cunning and mystic science, and by the reckless vehemence of her nature in hate as in love, Medea was a fit performer for such a part of wild and deadly revenge. She is a creature of savage and ungovernable impulse, in all her powers and passions above or below the type of civilized Greek humanity. As Jason says (1339),

οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνὴ
ἔτλη πότε.

For such a character the very want of self-control is in a manner its own excuse. The spectator is unwilling to judge so strange a being altogether by the common rule, and we are able to feel a certain sym-

pathy for Medea, as for Othello, in spite of crimes which would destroy pity if committed, so to speak, by one of ourselves.

To Euripides, therefore, the story of Medea is interesting wholly as a plot of passion, and all other aspects of it are thrown into the background. Indeed, considering the rich fabric of romance with which her name had been interwoven, it is not a little curious to observe how strictly it is reduced by the dramatist to its human and ethical elements. The splendid and marvellous story of the Argonauts is of course a necessary presumption, but the allusions to it are so curt and so colourless that, even with the story before us, it is sometimes a matter of difficulty to interpret them (*Med.* 479, 487); and it is plain that any other story would have been as acceptable, which furnished or admitted the essential points of the situation, the proud barbarian wife and mother abandoned by the Greek husband to whom she has sacrificed all. Even the chorus in their lyric songs occupy themselves with the ethic and pathetic aspects only, with the social and intellectual position of woman, the virtue of self-control, the blessings and trials of parents, the sanctity of hospitable Athens, with anything, in short, rather than the clashing rocks and the fire-breathing bulls, the ram of Phrixos and the cauldron of Pelias.

A word or two may perhaps be said with advantage respecting the delineation of Jason. To us he appears a monster of selfishness, utterly unredeemed and without excuse. And of course it is the intention that we should feel his conduct to be wicked and his punishment just. But a careful consideration of the play will shew that both to the author and probably to the audience the case was not altogether so one-sided as it seems now, and that to conceive the tragedy in its full interest, we must, from a Greek point of view, allow something even to Jason.

In the first place his statement of his case in 547—575 is, I believe, intended by the poet to be sincere. He protests—and the truth of the protest is confirmed by his conduct and virtually admitted (see on 700) by Medea—that in quitting her for the king's daughter he was not indulging any passion, but simply scheming to use his influence over a woman for the deliverance not only of himself but of Medea and her children from the miseries of exile, which it must be remembered were in Greek life very real and very heavy. Whether this is better or worse than simple fickleness, it is wholly different; and when Jason tells Medea (568 foll.) that in refusing to acquiesce in it she is setting her rights as wife in the scale against every other interest in the world of herself or hers, he is saying no more than the truth. From us, of

course, such a persistence receives unqualified approbation, but would an Athenian audience have been equally prompt? Very noticeable in this light is the triumph of Medea in her strangely sounding demurrer, that Jason, if he had been an honest man, *would have obtained her consent to his new marriage* (585). The mere contemplation of such a possibility shews how far the whole social theory is from the modern; but it is very likely that in the time of Euripides such consent was not unfrequently obtained, particularly from a βάρβαρον λέχος, and that even Athenian households presented parallels to the "double arrangement" of the *Andromache.* And surely if Medea could conceive herself consenting to abdicate her position when asked, it ceases to be monstrous in Jason to insist that for her children's sake she ought to have done so without being asked. At all events it is not Jason but Medea who takes narrow ground in the casuistical debate, and the original interest of the situation is not to be measured by us, who judge it under possession of a strong and uncompromising feeling for the dignity of an insulted wife. To the Greek the position of Jason and Medea at Corinth may well have presented a real though unequal conflict of reason and sentiment; to us the sentiment is all-dominant, and the tragedy loses the element of fatality which is so powerful an instrument of pathos.

The "Two Versions."

"There has been much discussion," says Wecklein in his Introduction (p. 25) "since Paolo Manuzio raised the question in the sixteenth century, respecting a revision of the *Medea.* But several indications, which it was thought necessary to regard as signs of a double version, have proved deceptive." The truth is that, as has been more than once observed, there is no evidence whatever for it worth the name. The fragments of Ennius' *Medea*, while corresponding fully as a whole to Cicero's statement (*de Fin.* 1. 2. 4) that it was a verbal translation from the Greek (*ad verbum e Græca expressam*), exhibit a few expressions and even lines to which our *Medea* has no parallel, in particular *qui ipse sibi sapiens prodesse non quit, nequiquam sapit* (μισῶ σοφιστὴν ὅστις οὐχ αὑτῷ σοφός Cic. *Ep. ad Fam.* 13. 15). But it is unnecessary to press Cicero's words into a denial of the slightest variation, and without this the argument falls to the ground. The scholiast to Ar. *Ach.* 119 cites as from the *Medea* the words ὦ θερμόβουλον σπλάγχνον: but, even if he cites correctly, a verse or verses may have dropped out of our text (after 1274, say some, but see the notes there), and after all, the reference itself may be a mistake. There remains the evidence of passages in our text where the same thought is repeated in different words, which is

accounted for by supposing that the "two versions" are combined. As there are probably few compositions in the world which do not contain some instances of such repetition, it may pass for a proof of the care with which the *Medea* was elaborated, that it has stood scrutiny so well. 723. 24. 29. 30 are parallel to 725—28, and Wecklein points to 38. 39 = 44. 45, 1231. 32 = 1233—35, 1296—98 = 1299. 1300 as open to the same suspicion. In most of these cases the defect, if there be any, seems to admit of a different explanation (see the notes), but granting that they might be regarded as traces of a second recension, *were it known to have taken place*, they are quite insignificant as proofs of it.

Euripides and the Medea of *Neophron.*

A more substantial and more interesting question is presented by a remark in the first ὑπόθεσις, τὸ δρᾶμα δοκεῖ [ὁ Εὐριπίδης] ὑποβαλέσθαι παρὰ Νεόφρονος διασκεύασας, ὡς Δικαίαρχος περὶ τοῦ τῆς Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. This charge of plagiarism is repeated by Diogenes Laertios (2. 134) τῆς Μηδείας τῆς Εὐριπίδου, ἣν ἔνιοι Νεόφρονος εἶναι τοῦ Σικυωνίου φασι, and by Suidas, who describes Neophron as τραγικὸς οὗ φασιν εἶναι τὴν Εὐριπίδου Μήδειαν, but of course gains no authority by the repetition. The authority however of chapter-and-verse citation from Dikaearchos and Aristotle needs no fortifying, and from the characteristic δοκεῖ it is probable that we have the very words of Aristotle himself. It is important therefore to consider what exactly it is which these authorities state. Euripides, they say, appropriated from Neophron and rearranged τὸ δρᾶμα, that is, *the action* or *plot*. That this is the accurate, or at least an accurate, rendering of the word may be seen from such passages as ἀλλὰ μάλιστα μὲν [δεῖ] μηδὲν εἶναι ἄλογον, εἰ δὲ μή, ἔξω τοῦ μυθεύματος, ὥσπερ Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λάϊος ἀπέθανεν ἀλλὰ μὴ ἐν τῷ δράματι (Arist. *Poet.* 24, 1460 a 31 ed. Berol. 'An improbability, if there must be any, should lie outside the plot, not in the *action* or part of the story represented on the stage': cp. *ibid.* 14, 1453 b ed. Berol.); *Rhet. ad Alex.* 32, 1438 b 15 ed. Berol.; ὅταν μὲν γὰρ ὦσιν ὀλίγα δράματα περὶ ὧν λέγομεν (when our subject is but a few actions) τῷ προοιμίῳ συνάψομεν; Hdt. 6. 21 ποιήσαντι Φρυνίχῳ δρᾶμα Μιλήτου ἅλωσιν καὶ διδάξαντι,...ἐζημίωσάν μιν...καὶ ἐπέταξαν μηκέτι μηδένα χρᾶσθαι τούτῳ τῷ δράματι (Phrynichus having dramatised the *Taking of Miletus*, the Athenians fined him, and ordered that no one should henceforward use that *subject*). It is not quite accurate, therefore, to say, as is commonly said, that Aristotle represents the *play* of Euripides as a recension of that of Neophron, and the difference is material. Of Neophron nothing else appears to be known, but there is no difficulty in

believing that, however inferior to Euripides, he had anticipated him in taking the story of Medea at Corinth as a subject for a tragedy and in the selection of the incidents to be comprised in the action[1], and this is all that the words of the statement demand. The 'rearrangement' mentioned would, upon this view, be a modification not of the language but of the story, such as appears from other evidence (see below) to have been actually made.

I have purposely considered the charge of plagiarism, if such it can be called, first as it appears in the citation from Aristotle itself, apart from the alleged fragments of Neophron's play, for the reason that the authority of the citation and the fragments is obviously unequal. Given a respectable tradition that Euripides had taken his plot, or according to a not unnatural interpretation, his play, from an obscure predecessor, and the temptation to manufacture illustrative quotations would be such as we know that the *literati* of the third and following centuries were not always able to resist. The fragments are given as follows:

(1) Schol. on Eur. *Medea*, 666. Νεόφρων δὲ εἰς Κόρινθον τὸν Αἰγέα φησὶ παραγενέσθαι πρὸς Μήδειαν ἕνεκα τοῦ σαφηνισθῆναι αὐτῷ τὸν χρησμὸν ὑπ' αὐτῆς τῆς Μηδείας γράφων οὕτως

καὶ γάρ τιν' αὐτὸς ἦλυθον λύσιν μαθεῖν
σοῦ· Πυθίαν γὰρ ὅσσαν ἦν ἔχρησέ μοι
Φοίβου πρόμαντις, συμβαλεῖν ἀμηχανῶ.
σοὶ δ' εἰς λόγους μολὼν ἂν ἤλπιζον μαθεῖν.

(2) Stob. *Flor.* xx. 34. Νεόφρονος ἐν Μηδείᾳ:

εἶεν, τί δράσεις, θυμέ; βούλευσαι καλῶς
πρὶν ἢ ἐξαμαρτεῖν καὶ τὰ προσφιλέστατα
ἔχθιστα θέσθαι. ποῖ ποτ' ἐξῆξας, τάλας;
κάτισχε λῆμα καὶ σθένος θεοστυγές.
καὶ πρὸς τί ταῦτα δύρομαι ψυχὴν ἐμὴν
ὁρῶσ' ἔρημον καὶ παρημελημένην
πρὸς ὧν ἐχρῆν ἥκιστα; μαλθακοὶ δὲ δὴ
τοιαῦτα γιγνόμεσθα πάσχοντες κακά;
οὐ μὴ προδώσεις, θυμέ, σαυτὸν ἐν κακοῖς.
οἴμοι, δέδοκται· παῖδες, ἐκτὸς ὀμμάτων
ἀπέλθετ'· ἤδη γάρ με φοινία μέγαν

[1] That this was the fact is suggested by Elmsley (note to the *ὑπόθεσις* l. c.) but he seems to assume that the authorities assert more than this. Diogenes and Suidas do, but not Aristotle.

δέδυκε λύσσα θυμόν· ὦ χέρες χέρες,
πρὸς οἷον ἔργον ἐξοπλιζόμεσθα· φεῦ,
τάλαινα τόλμης, ἥ πολὺν πόνον βραχεῖ
διαφθεροῦσα τὸν ἐμὸν ἔρχομαι χρόνῳ.

(3) Schol. on Eur. *Med.* 1387. Νεόφρων δὲ ξενικώτερον ἀγχόνῃ φησὶ τελευτῆσαι [τὸν Ἰάσονα]· τὴν γὰρ Μήδειαν παράγει πρὸς αὐτὸν εἰποῦσαν:

φθερεῖ τέλος γὰρ αὐτὸς αἰσχίστῳ μόρῳ
δέρῃ κρεμαστὸν ἀγχόνην ἐπισπάσας.
τοία σε μοῖρα σῶν κακῶν ἔργων μένει,
δίδαξις ἄλλοις μυρίοις ἐφημέροις
θεῶν ὕπερθε μήποτ' αἴρεσθαι βροτούς.

I have already implied that I should not like to set a too certain faith upon these extracts. The second, in particular, is just the sort of piece which a forger with Euripides before him and Aristotle to stimulate his invention would be likely to produce. But even if all are genuine, I do not find so much ground for surprise as is sometimes discovered. The first and third fragments imply no more than what is asserted by Aristotle and quite credible in itself, that the plot of Euripides is that of Neophron modified. From the second, no doubt, Euripides, if he ever saw it, has borrowed some very valuable hints for one of his finest scenes, the struggle in the mind of Medea between vengeance and maternal love. But it is surely too much to say that upon this evidence "we should have to make up our minds to see in the *Medea* essentially the work of Neophron rather than of Euripides" (Wecklein). The feeblest writer may now and then have an excellent thought, and if Euripides, having determined to use for his play a subject of which neither Neophron nor any one else could claim a monopoly, chose a passage from the work of his predecessor for close imitation, this was probably because it was the best. It may be added that, though the soliloquy in Neophron is finely conceived, it is poorly executed, and that if Euripides had not known how to express the same feelings in a very different form, they could scarcely have been the subject of interest two thousand years after the writing.

Wecklein, who finds it impossible either wholly to believe Aristotle or wholly to disbelieve him, is inclined to escape by way of the "two recensions," placing the work of Neophron between the first and the second. But if Aristotle rightly understood is entirely credible, we can dispense with an aid so extremely precarious[1].

[1] An objection to the statement of Aristotle respecting the debt of Euripides to Neophron is drawn by Wecklein from the foolish story (schol. to *Med.* 10 and

Scenery and Distribution of the Parts.

"The scene is laid before the house of Medea in Corinth. The decoration of the back-scene represents the dwelling of Medea, which is of the nature of a private house. The orchestra is therefore to be regarded not as a market-place, but as an ordinary open space before the house. With this agrees the fact that the chorus ... does not bear a public character, such as that of elders of the people, but the private character of women of the city, who feel sympathy with the fate of their neighbour (131 foll.).

"According to the older and simpler manner there are never more than two speakers upon the stage, and two actors would be enough for all the parts. Among three actors the parts might perhaps be divided thus:

Protagonist. *Medea.*

Deuteragonist. *Nurse, Jason, Messenger, First Child* (behind the scenes).

Tritagonist. Παιδαγωγὸς, *Kreon, Aegeus, Second Child* (behind the scenes)." Wecklein.

Ælian *Ver. Hist.* 5, 21) that the Corinthians, to whom, in the version of the story previously current, the murder of the children was attributed, gave Euripides a bribe of five talents to transfer the crime to Medea. "Granting," he says, "that this is but an idle tale, resting probably upon the jest of a comedian, still it implies (so liegt darin doch) that Euripides was the first who represented Medea as the murderess of her own children." It implies, no doubt, that the author of the jest did not know, or did not choose to notice, any predecessor, and presumed a similar ignorance in his public. But Aristotle and Dikaearchos may have been better informed.

No precise and satisfactory interpretation has been given, and probably none can be given without further evidence, of the jest reported by Athenaeos (10. 453 C 7. 267 A) that Euripides borrowed τὰ μέλη καὶ τὴν διάθεσιν in the *Medea* from the *Alphabet-Tragedy* of Kallias. O. Hense (*Rhein. Mus.* N. F. 1876, p. 582) discovers the similarity in the distribution of the parts in *Med.* 1251—1292. But the reference of the remark to that passage or any particular passage is entirely conjectural, and even if all the necessary assumptions were granted, the resemblance between it and the *Alphabet-Tragedy* cannot have been very strong. Wecklein concludes, more prudently, that "the jest appears to have referred to some resemblance in the dance and melody which cannot now be ascertained." This does not of course affect the theory of Hense as to the actual distribution of *Med.* 1251—1292, which appears to me certain in the main and highly probable in most of its details.

Interpretation of symbols (from Prinz).

B = cod. Vaticanus 909.
  B^1 = manus prima. b = manus secunda et tertia.
  b^s = b superscripsit.
E = cod. Parisinus 2712.
  E^1 = manus prima. E^2 = manus secunda.

a = cod. Parisinus 2713.
  a^1 = manus prima. a^2 = manus secunda.
  a^3 = complures manus recentiores.

[s' = The agreement of BEa in a reading, presumably that of their archetype, differing from that of LP and their archetype. I have introduced this symbol as corresponding conveniently to the s of Prinz].

s = codex archetypus deperditus librorum:
  L = cod. Laurentian. 32, 2.
    L^1 = manus prima. l = manus recentior.
  P = cod. Palatin. 287.
    P^1 = manus prima. p = manus recentior.

F = cod. Marcianus 468.

d = cod. Florentinus 31, 15.
c = cod. Florentinus 31, 10.
C = cod. Havniensis 417.
  r = reliqui libri.
  * = litera vel accentus erasus.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

Ἰάσων εἰς Κόρινθον ἐλθών, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μεῖναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπόλλυται. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἅρματος δρακόντων πτερωτῶν ὃ παρ' Ἡλίου ἔλαβεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κἀκεῖσε Αἰγεῖ τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς νόστους ποιήσας φησὶν οὕτως·

αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἡβώοντα,
γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεσσι,
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δὲ ἐν ταῖς Διονύσου τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς κατακοιμηθῆναι, μελλούσης τῆς νεὼς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης οὖν τῆς πρύμνης τῷ Ἰάσονι τελευτῆσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος . . . περὶ τοῦ τῆς Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλαχέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μηδ' ἐν νάπαισι' καὶ τὰ ἑξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς Ὅμηρος·

εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκεῖνον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεῖ συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία [1].

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας· ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος ὀλυμπιάδος πζ' ἔτει α'. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδείᾳ, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σώζεται.

[1] The plot is not found either in Æschylus or in Sophokles.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.

ΠΑΙΔΑΓΩΓΟΣ.

ΜΗΔΕΙΑ.

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.

ΚΡΕΩΝ.

ΙΑΣΩΝ.

ΑΙΓΕΥΣ.

ΑΓΓΕΛΟΣ.

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων, οἳ τὸ πάγχρυσον δέρος
Πελίᾳ μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας

1. The designation **τροφός** does not occur in the play but is supported by the nature of the part and by the analogy of the *Hippolytus*. **Ἀργοῦς σκάφος** *the ship Argo.*

2. **κυάνεος** used by Euripides of the sea or objects connected with it (as the horses of Poseidon, *Andr.* 1010), and of the *blue* (misty, distant) Symplegades. Cp. Hom. *Od.* XII. 75, *νεφέλη δέ μιν ἀμφιβέβηκεν κυανέη*. But in *Andr.* 862, *κυανόπτερος ὄρνις ἀερθείην* the force of the epithet is doubtful.

3. A climax: *nay, that the pine had ne'er been cut.* **ἐρετμῶσαι** *κώπαις ἁρμόσαι*, Hesych. The timber (*πεύκη*) *supplies the hands with the oars* which are made of it.

5—12. These verses are one of the fragments contained in the papyrus published by Weil (originally through the *Association pour l'encouragement des Études Grecs en France*, and afterwards separately, Paris, Firmin-Didot, 1879, where see p. 16). But the copy is so full of errors as to have little authority.

5. **ἀριστέων** Wakefield *ἀρίστων* MSS. The laudatory epithet is out of place, and *ἄνδρες ἀριστῆς*, *the chieftains*, was a familiar description of the Argonauts; cp. Apoll. Rhod. I. 70; II. 460, 465, 960; III. 1004; and Porson *ad loc.*, where the corruption is illustrated. **δέρος** L fr. Weil, and Eustathius on *Il.* p. 600, *δέρας r.* The same variation occurs elsewhere without decisive evidence in favour of either form. See Elmsley *ad loc.* and cp. 480.

6. **Πελίᾳ** *for Pelias*, at his bidding.

7. **πύργους γῆς Ἰωλκίας** *Iolkos' towered town.* In the language of poetry *γῆ* and *πόλις* are scarcely distinguishable. Cp. *Herakl.* 441, *ποῖον δὲ γαίας ἕρκος* (*fenced city*) *οὐκ ἀφίγμεθα*;

ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν 10
σὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
αὐτή τε πάντα συμφέρουσ' Ἰάσονι— 13

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*φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα 12

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11. μὲν answers to δὲ in 16.

12. If this line is genuine and correct, it can only signify *pleasing by her exile the citizens to whose land she came*, πολιτῶν for πολίταις. But this harsh and gratuitous attraction appears to be indefensible. Even when the nominative or accusative is so attracted it is commonly separated by the relative clause from the verb which it governs or by which it is governed, as in Soph. *O. C.* 1150, λόγος δ' ὃς ἐμπέπτωκεν ἀρτίως ἐμοὶ στείχοντι δεῦρο, (τοῦτον) συμβαλοῦ γνώμην, and the irregularity thus arises more naturally. (See Kühner, *Gr. Gramm.* § 555, 4, all whose examples are of this type.) For the inverse attraction of the dative Kühner cites, in addition to the present, two examples, (i) Xen. *Hier.* VII. 2, τοιαῦτα ποιοῦσι τοῖς τυράννοις οἱ ἀρχόμενοι καὶ ἄλλον ὁντινα ἂν ἀεὶ τιμῶντες τυγχάνωσιν, (ii) Soph. *El.* 653, φίλοισί τε ξυνοῦσαν οἷς ξύνειμι νῦν εὐημεροῦσαν καὶ τέκνων ὅσων ἐμοὶ δύσνοια μὴ πρόσεστι. In (i) the adjective ἄλλος can hardly be said to be 'attracted' to ὁντινα but simply agrees with it; ὁντινα ἄλλον would be more usual, but otherwise there is nothing remarkable: it may be added that ποιεῖν τί τινα is commoner than ποιεῖν τί τινι and the reading τοῖς τυράννοις is open to suspicion. Again in (ii) τέκνων is surely not the antecedent at all, but the ordinary partitive genitive before the substantival phrase ὅσων...πρόσεστι (*such of my children as bear me not ill will*), the real antecedent (ἐκείνοις) being mentally supplied. No such explanation applies to the case before us, and indeed the ellipse of the demonstrative pronoun, upon which the so called attraction of the antecedent depends, is rendered almost impossible by the form of the sentence. In *Herakl.* 67 cited by Paley the MS reading is νομίζων. Wecklein thinks the present case defended by the antithesis of φυγῇ and πολιτῶν, as if it were ὧν ἀφίκετο χθόνα πολιτῶν (τούτοις) φυγὰς ἀνδάνουσα, *pleasing though an exile to those who were citizens of the land to which she came.* But why is this simple thought obscured by the instrumental φυγῇ? Most editors pronounce the line corrupt. It is probably both corrupt and spurious, the reference to the former sentiments of the people of Corinth being irrelevant. The construction is ἀνδάνουσα αὐτή τε πάντα συμφέρουσα Ἰάσονι, *beloved by Jason and on her part in all things complying with him;* hence the emphatic αὐτή which is otherwise pointless. The ancient commentators or actors, of whose method of simplification we shall have other proofs, missed an object to ἀνδάνουσα and supplied it accordingly. It is unlikely that an interpolator would introduce such a subtlety as the inverse attraction, but †φυγῇ† stands for ψυχῇ, as φίλος for ψιλὸς in 738; with the phrase ἀνδάνουσα ψυχῇ cp. the Homeric ἤνδανε θυμῷ, κραδίῃ ἅδε. In *Philologus* XXXIX. 164 Vitelli suggests the true construction of ἀνδάνουσα, but his theory that ὧν = *suorum* is untenable.

13. **συμφέρουσα**, cp. Aristoph. *Lys.* 166, Soph. *El.* 1465. The metaphor was per-

ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ—
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
γήμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός·
Μήδεια δ' ἡ δύστηνος ἠτιμασμένη
βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιὰς,
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
κεῖται δ' ἄσιτος, σῶμ' ὑφεῖσ' ἀλγηδόσι
τὸν πάντα συντήκουσα δακρύοις χρόνον
ἐπεὶ πρὸς ἀνδρὸς ἤσθετ' ἠδικημένη,
οὔτ' ὄμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς

haps originally that of an animal (cp. 242) *bearing* (the yoke) *with* his fellow, that is not pulling against him, *complying*.

16. **ἐχθρὰ πάντα** *all is enmity*, as before *συνέφερε πάντα*. Some refer this to hostility from the people of Corinth, and it is probable that the author of 12 so understood it, but this is another argument that 12 is not genuine, for the women of the Chorus, the only part of the Corinthian people whose relations to Medea are in any way relevant to the play, shew a strong and even extravagant sympathy with her. **νοσεῖ**. *νόσος* and *νοσεῖν* are favourite words with the poet and used in a very wide sense, covering weakness or defect of every kind, as moral weakness, 1364, *El.* 375 *ἔχει νόσον πενία*, error of the senses, *Hel.* 575, doubt *ibid.* 581, danger *ibid.* 1607, social disadvantage *οἱ νόθοι νόμῳ νοσοῦσιν frag.* 142 etc. Here cp. *frag.* 570 *κέρδους δ' ἕκατι καὶ τὸ συγγενὲς νοσεῖ, for a bribe even kinship proves frail.*

21. **δεξιάς, πίστιν μεγίστην**. *δεξιαὶ* signifies *the joining of hands*, as *ὅρκοι the exchange of oaths*, cp. Hom. *Il.* 2. 341 *δεξιαὶ ἧς ἐπέπιθμεν, Iph. A.* 58 *ὅρκους ξυνάψαι δεξιάς τε συμβαλεῖν*, Xen. *Cyr.* 5. 1. 22 *τοὺς ὅρκους καὶ τὰς δεξιὰς ἃς ἔδωκα ἐμπεδώσω*. The ceremony *δεξιαί*, says Porson, was preeminently called *πίστις*: but though *πίστις* is distinguished from *ὅρκος* in *Hipp.* 1055 and Aristoph. *Acharn.* 308 (where see Scholia), *ὅρκοι* also are called *πίστις οὐ σμικρὰ* in *Hipp.* 1037. Here *πίστιν μεγίστην* may be referred equally to *ὅρκοι* and *δεξιαί* as a double assurance. *δεξιᾶς* (i.e. *δεξιᾶς πίστιν*) BEFL, for which Elmsley cites Soph. *O. C.* 1632 *χερὸς σῆς πίστιν; Phil.* 813 *χειρὸς πίστιν*. The rhythm is in favour of *δεξιάς*. For *μὲν...δὲ* connecting synonymous words or repetitions of the same word see Elmsley on 1071 (1039). **βοᾷ**, *invoke*, cp. *Tro.* 587.

24, 5. *σῶμα* is object both to *ὑφεῖσα* and *συντήκουσα*, *σῶμα συντήκουσα* being equivalent to *συντηκομένη, pining*, cp. *Iph. A.* 398. Such a metaphor as *συντήκουσα χρόνον* is hardly to be justified by 141 *τήκει βιοτὴν*, especially as the preposition signifies properly *contraction* in bulk, as in *συντέμνω, συναυλίνω*, and the compound *συντήκω* is therefore even less appropriate than *τήκω* to a thing immaterial.

26. **ἐπεί**, *since*, in temporal sense. *Or.* 78.

πρόσωπον· ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει νουθετουμένη φίλων·
*πλὴν εἴ ποτε στρέψασα πάλλευκον δέρην
αὐτὴ πρὸς αὑτὴν πατέρ' ἀποιμώζει φίλον
καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
μετ' ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει.
ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὕπο
οἷον πατρῴας μὴ ἀπολείπεσθαι χθονός.
στυγεῖ δὲ παῖδας οὐδ' ὁρῶσ' εὐφραίνεται.
δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον·
βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
πάσχουσ', ἐγὼδα, τῇδε, δειμαίνω τέ νιν·*

μὴ θηκτὸν ὥσῃ φάσγανον δι' ἥπατος,
σιγῇ δόμους εἰσβᾶσ', ἵν' ἔστρωται λέχος,
ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ
κἄπειτα μείζω συμφορὰν λάβῃ τινά.

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30. ἢν μή BEP, ν erased in B, γρ. ἢν b^3, ἤν μή r with δ over μ by first hand in L 'verba ἤν μὴ suspecta' Prinz. The expression is in fact almost a solecism and as it is not the MS reading there is no reason for introducing it. Perhaps πλὴν εἰ (ΠΛΗΝΗ for ΗΝΜΗ) may be restored under reserve. **πάλλευκον** *fair* not *pale.*

31. **ἀποιμώζει**, the preposition has the sense of *apart, away* as in ἀπέχειν, ἀπολαμβάνειν, *to have* or *receive to oneself.* ἀποιμώζει BE, ἀποιμώζῃ F, ἀποιμώξῃ r.

32. **ἀφίκετο**, sc. δεῦρο, but it is odd that the arrival at Corinth should be thus emphasized, nor is the expression suitable to the facts, for on quitting her home Medea arrived not at Corinth but at Iolkos. A clear improvement would be made by the slight correction ἀφίζετο (see Hesych. s.v. ἀφίζειν)—*which she left to make her dwelling-place with a husband who, etc.* For the sense given to ἀφίζομαι, see *Lex.* s. vv. ἵζω, καθίζω. Through ΑΦΙCΕΤΟ to ΑΦΙΚΕΤΟ is a short step.

35. **οἷον**, cp. Dem. *F. L.* 384 fin. ἡλικόν ἐστι τὸ μὴ πωλεῖν τὰ τῆς πόλεως. Here also ὅσον would be simpler but οἷον is more pointed, *what virtue lies in cleaving to the fatherland.*

38. **βαρεῖα** *dangerous*, Soph. *Ant.* 767 νοῦς δ' ἐστι τηλικοῦτος ἀλγήσας βαρύς, *Herakl.* 4 συναλλάσσειν βαρύς, *dangerous to deal with.*

39. **τῇδε.** *Not thus, I trow, will she submit to wrong*, not, that is, without an effort for revenge: cp. 365 ἀλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτέ, πω. τήνδε MSS which is commonly rendered *I know her, i.e.* her character. This expression appears to me (though I would speak with the greatest diffidence of difficulties which others have not found) to be doubly wrong (1) in the sense of οἶδα which, to use a familiar distinction, represents *savoir* not *connaître*, (2) in the use of τήνδε for κείνην or αὐτήν of a person not present.

40—3. Omitted by all or almost all recent editors: 40, 41, 42 are a patchwork of scraps (cp. 379, 80, 288), and 43,

δεινὴ γάρ· οὗτοι ῥᾳδίως γε συμβαλὼν 44
ἔχθραν τις αὐτῇ καλλίνικον οἴσεται. 45
ἀλλ' οἵδε παῖδες ἐκ τρόχων πεπαυμένοι
στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,

a poor verse, cannot be separated from them. The purpose of the interpolator is manifestly to give, for stage convenience, an anticipation of the plot. The author was blind or indifferent to the poet's meaning, for the fears of the nurse, so far as they have definite shape, are for the children (36, 98, 105). Prinz, following Dindorf and Heimsoeth, includes in the condemnation 38, 39, but wrongly, as neither the objection nor the explanation apply to them.

45. **καλλίνικον οἴσεται** [*τὴν ἐχθρὰν*] *shall carry it triumphantly*, cp. *Phoen.* 252 *μάχης ἂν Ἄρης τάχ' οἴσεται*, *El.* 888 *φέρει καὶ σὺ τῷδ' ἴσον μέρος ἀγῶνος* and the English 'win a battle.' *καλλίνικον* is a further predicate. Different explanations have been given previously (1) *καλλίνικον* (*στέφανον*), (2) reading *ᾄσεται* for *οἴσεται* (Muretus, see Porson) *καλλίνικον* (*ᾠδάν*). But both these assume that the adjective *καλλίνικος* without an article could be used as a substantive. Donaldson, on Pind. *Ol.* IX. 2, says that both *καλλίνικος* and *ὁ καλλίνικος* were so used but gives no authority for the first. In Pindar, *l.c.* *καλλίνικος ὁ τρίπλοος κεχλαδὼς* is the same as *ὁ τρίπλοος κεχλαδὼς καλλίνικος*, '*the song of thrice-resounding καλλίνικε*'; Euripides has *τὸν καλλίνικον* (*ὕμνον*) *Bacch.* 1161, *τὰν καλλίνικον* (*ᾠδάν*) *H. F.* 180, and on the other hand *καλλίνικον ᾠδάν*, *El.* 865, *καλλίνικον μοῦσαν*, *Phoen.* 1729, but not *καλλίνικος*, *a paean*. So *ὄρθιος νόμος* might be said or *ὁ ὄρθιος* (Aristoph. *Ach.* 16) but surely not *ὄρθιος*. In Aristoph. *Ach.* 1233 *τήνελλα καλλίνικον ᾄδοντες σὲ* the adjective agrees with *σὲ* the words of the song being *τήνελλα καλλίνικε*.

46. **τρόχων**, *δρόμων*, *running*, *exercise*, distinguished, on the authority of Tryphon a grammarian, from *τροχὸς a circle*. Ammon. *de diff. voc.* p. 137 (ap. Porson) *Τροχοὶ ὀξυτόνως καὶ Τρόχοι βαρυτόνως διαφέρουσι παρὰ τοῖς Ἀττικοῖς φησὶ Τρύφων ἐν δευτέρᾳ περὶ Ἀττικῆς προσωδίας. τοὺς μὲν γὰρ περιφερεῖς τροχοὺς ὁμοίως ἡμῖν προφέρονται ὀξυτονοῦντες· τρόχους δὲ βαρυτόνως λέγουσι τοὺς δρόμους. ἀναγινώσκομεν γάρ, ὡς φησίν, ἐν μὲν Ἀλόπῃ Εὐριπίδου·* (fr. 106) *Ὁρῶ μὲν ἀνδρῶν τόνδε γυμνάδα στόλον στείχοντα θεωρὸν ἐκ τρόχων πεπαυμένον. ἐν δὲ Μηδείᾳ Ἀλλ' οἵδε παῖδες ἐκ τρόχων πεπαυμένοι.* Elmsley supposes, with much reason, that these two examples must have been given to illustrate the *two* accentuations of *τροχος*, and suggests that Tryphon read *τροχῶν* in our passage. But the order of the examples shews that he meant *τροχὸς* to belong to the *Alope*, where he apparently took *στείχοντα θεωρῶν* (?) *ἐκ τροχῶν* to mean *coming from the circles* (*κύκλος* corona) *of spectators*, neglecting the strictness of tragic metre as to the use of the anapaest. Dindorf gives *στείχονθ' ἑῷον ἐκ τρόχων*: better *ἑῴων*. The parallel shews the motive for introducing the mention of the *exercises* in the *Medea*, namely to shew the supposed time of day, the morning. Construction, *πεπαυμένοι ἐκ τρόχων* as in *El.* 1108, Soph. *El.* 231.

49. **παιδαγωγός.** "The office of tutor in a Grecian family of rank and opulence was assigned to one of the most trustworthy of the slaves. The sons of his

τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
ἔστηκας, αὐτὴ θρεομένη σαυτῇ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;
ΤΡ. τέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται.
ἐγὼ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνος,
ὥσθ' ἵμερός μ' ὑπῆλθε γῆ τε κοὐρανῷ

master were committed to his care on attaining their sixth or seventh year..... *He went with them to and from the school or gymnasium* (Plato *Lysis*, p. 208); he accompanied them out of doors on all occasions; he was responsible for their personal safety." Euripides, with whom slaves play a conspicuous and on the whole creditable part, has given especial dignity to the παιδαγωγός. In the *Ion* an important share in the plot is assigned to one of these old servants, whose intense devotion to the daughter of his deceased master prompts him to attempt the life of her supposed enemy. See especially *Ion*, 808—856, concluding with the celebrated lines

ἓν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει
τοὔνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων
οὐδεὶς κακίων δοῦλος ὅστις ἐσθλὸς ᾖ.

The strong affection sometimes felt between them and the families to which they 'belonged,' is powerfully depicted by the Greek tragedians. It is a mistress speaking to a παιδαγωγὸς who says

ὃ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακὸν,
εἰς ὄμματ' εὔνου φωτὸς ἐμβλέψαι γλυκύ.
(*Ion*, 731—2).

Sophokles also has an example in the *Elektra*. (See 23, 1354.) These ideas, as well as those associated with the τροφός, must be kept in mind while reading the following scene.

οἴκων κτῆμα δεσποίνης ἐμῆς. Both οἴκων and δεσποίνης depend upon κτῆμα but οἴκων more closely than δεσποίνης, making in fact a compound substantive, *house-chattel; Old servant, parcel of my lady's house.* **παλαιὸν** as in *Alk.* 212, παλαιὸς φίλος, 'old friend,' *i.e.* 'long a friend.'

50. **πύλαι** *a gate;* the form πύλη is rare, and apparently not Euripidean.

51, 2. **κακά.** The expression recalls μητρὸς κακῶν in 47 (which is spoken in the hearing of the παιδαγωγός) and conveys a gentle reproach. 'Why come to shriek over the sorrows alone, instead of sharing them with our mistress.' The very rare and consequently emphatic θρέομαι assists this effect.

54. **συμφορὰ** *a grief,*—more commonly=a misfortune, but rarely, as here, that which is felt or feared as such, cp. *Or.* 139 ἐμοὶ τόνδ' ἐξεγεῖραι συμφορὰ γενήσεται. The present line recurs, *Bacc.* 1029.

55. **κακῶς πίτνοντα,** metaphor from dice. Cp. *El.* 1101. **ἀνθάπτεται** *grip the soul,* a strong expression. Cp. 1360.

56. **ἐγὼ γάρ.** Note the emphasis "as for me": for the use of γὰρ (which must be omitted in translation) cp. Soph. *Ant.* 184; it marks a special case of the preceding maxim. **ἐκβέβηκα** *I am in such utter anguish;* for the tense cp. 766 εἰς ὀδὸν βεβήκαμεν, 'I am on the right road.' *Herakl.* 62, γαῖ' ἐν ᾗ βεβήκαμεν.

57. This excuse for a soliloquy as an address to the elements became a common-place of the drama and is ridiculed in the prologue to Plaut. *Mercator* 3 (cited by Klotz),

Non ego item facio ut alios in comoediis

λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.
ΠΑΙ. οὔπω γὰρ ἡ τάλαινα παύεται γόων;
ΤΡ. ζηλῶ σ'· ἐν ἀρχῇ πῆμα κοὐδέπω μεσοῖ. 60
ΠΑΙ. ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·

Vidi facere amatores, qui aut nocti aut die
Aut soli aut lunae miserias narrant suas;
Vobis (to the audience) narrabo potius.

Here the expression is slightly apologetic, ἱμερός μ' ὑπῆλθε, *a yearning beguiled me*, ὑπελθεῖν as distinguished from εἰσελθεῖν being used specially of overmastering emotions. Cp. *Hipp.* 1089, οὐ γάρ τις οἴκτος σῆς μ' ὑπέρχεται φυγῆς, *I feel no soft pity*. No other sense but *to beguile* is found in Euripides. The vulgar English 'come over' is a precise parallel.

58. **μολούσῃ** irregularly constructed as if with *e.g.* ἵμερος ἦν μοι; similar examples are cited from *Iph. A.* 491, Aesch. *Cho.* 410, Soph. *El.* 480.

τύχας *story*, or perhaps 'sad story,' properly 'fortunes.' Cp. *Rhes.* 273, παῦσαι λέγων μοι τὰς προσαυλείους τύχας, *Let me have no more of this farm-story*. The improbable rule (L. and Sc.) that the plural has commonly a bad sense, is not supported by the usage of Euripides. Both in the singular and in the plural the neutral meaning ('chance, fortunes') is regular, that of 'misfortune' exceptional. The goddess Τύχη was feared as indifferent, not hostile, to human happiness; the word is therefore constantly *associated* with the idea of evil but rarely conveys it *per se*.

60. **ζηλῶ σε.** (1) *I envy thee, i. e.* You are the happier that you have not my reasons for knowing our mistress' true state. (2) Matthiæ offers a more subtle explanation, 'You are happy, said with irony for You are much mistaken,' and Elmsley developes the same view, making the expression elliptical for ζηλῶ σε τοῦ νοῦ. But such an ellipse, to be possible, must be familiar. The single reference given is Soph. *El.* 1027, ζηλῶ σε τοῦ νοῦ τῆς δὲ δειλίας στυγῶ, where there is no ellipse, and the sense is different. The scholia however support this rendering, ἠθικῶς ὡς εἰ εἶπεν μακάριος εἶ τὴν διάνοιαν.

μεσοῖ, *the mischief is in the first stage and the middle yet to come.* A quasi-medical metaphor—**πῆμα** being properly 'a hurt,' as in Soph. *Ai.* 582, θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πήματι. See on 1197.

61. **ὦ μῶρος.** *Ah she is extravagant! i. e.* unreasonable in indulging her jealous feelings. Cp. 456 and *Andr.* 938, ἐξηνεμώθην μωρίᾳ, *I was puffed up with passion*, Cat. 68 b. 137 rara verecundae furta feremus erae, ne nimium simus stultorum more molesti. μῶρος and μωρία have, in Euripides, a well-marked shade of meaning. The fundamental notion seems to be nearly that of 'vain, vanity,' thus *Herakl.* 682 μῶρον ἔπος *vain boast:* but in a large majority of cases it is the mark of a wish or feeling either (1) in itself unreasonable, *e.g.* ambition, μῶρος ὅστις ἐκπορθεῖ πόλεις *Tro.* 95, μωρία δὲ καὶ θέλειν (τύραννον εἶναι) *frag.* 172: or (2) *indulged* to an unreasonable extent, *Alk.* 1093 αἰνῶ μὲν αἰνῶ, μωρίαν δ' ὀφλισκάνεις (=you go too far); so of an over-punctilious hospitality, *ibid.* 552, of quixotic fidelity to a rash promise, *Iph. A.* 394, etc.: or (3) in particular, of indulgence in love, *passionate, passion* in the restricted sense, *e.g. Hipp.* 966. The accounts of this word in the dictionaries are misleading. See further, 371, 456. The slave hesitates at the word, either as disrespectful, or perhaps rather because he doubts whether any humour could be

ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.
ΤΡ. τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.
ΠΑΙ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.
ΤΡ. μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν· 65
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.
ΠΑΙ. ἤκουσά του λέγοντος οὐ δοκῶν κλύειν,
πεσσοὺς προσελθών, ἔνθα δὴ παλαίτεροι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας 70
σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τόδε.

stigmatized as *μωρία* in an uncontrolled *δεσπότης*.

64. **μετέγνων** *I recall.* Cp. Thuk. III. 40, *μὴ μεταγνῶναι τὰ προδεδογμένα.* The tense is momentary present, as in *ἐξῆλθον* 214, *ἦνεσα* 233, *εἶπον* 272. The translation 'I repent of having said what I did' is contrary to the construction of the verb.

67. **οὐ δοκῶν κλυεῖν** *pretending not to hear.* Cp. *Hipp.* 119, *μὴ δόκει τούτων κλύειν.*

68. **πεσσοὺς** *place for draughts* (?) *i. e.* a place near the exercise-ground (see 46) and by the spring of Peirene where this game was played, and the elders (including possibly the *παιδαγωγοί* in attendance) might naturally (*δὴ*) sit. No example is quoted of any other word of the class used in a local sense; the scholia compare the Athenian manner of naming markets, *e.g. τὸ ὄψον* 'the fish market.' Wecklein would avoid the peculiarity by construing thus—*προσελθὼν ἔνθα δὴ παλαίτατοι θάσσουσι πεσσούς.* It is moreover uncertain whether *πεσσοί* refers to the game so called at all. Reiske (see Elmsley) suggested that stone posts surrounding the fountain might be so called from their shape; the fragment of Kratinos cited by Gaisford *Διὸς ψῆφος· ἔνθα Διὸς μεγάλου θῶκοι πεσσοί τε καλοῦνται* seems to bear on this passage, but is even more obscure. The text proves nothing, except perhaps that some place near Peirene was called *πεσσοί*. It is possible that the Corinthians themselves did not know why. The reading *παλαίτεροι* has no MS authority worth attention, but occurs *Christ. pat.* 1181. The MSS give *παλαίτατοι*, but as the superlative is against the sense, and the corruption is extremely common, it is scarcely rash to substitute *παλαίτεροι*, which is also found.

69. **σεμνὸν** 'hallowed' by its connexion with the legend of Pegasos, who drank of it, or called it forth (see *Dict. Ant.* 'Pegasus'). It appears from the description of Pausanias, II. 33, that in his time the fountain of Peirene was adorned with white marble and surrounded with artificial grottoes (*οἰκήματα σπηλαίοις κατὰ ταὐτὰ*), a statue of Apollo and a precinct (*περίβολος*). But I should not infer from the text that Euripides imagined the Corinth of Medea's time to have possessed these decorations, even if they or any of them existed in his own. Wecklein however is justified in the remark that Peirene was a peculiar ornament and honour to the city; he cites the phrases *Κορίνθιοι οἱ περὶ καλὴν Πειρήνην οἰκεῖτε* Herod. V. 92, and *ἄστυ Πειράνας* Pind. *Ol.* XIII. 61.

73. **βουλοίμην δ' ἄν.** 'I do hope.' This not very common expression is in

ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;
ΠΑΙ. παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.
ΤΡ. ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντλημένον.
ΠΑΙ. ἀτὰρ σύ γ'—οὐ γὰρ καιρὸς εἰδέναι τόδε
δέσποιναν—ἡσύχαζε καὶ σίγα λόγον.
ΤΡ. ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατὴρ;
ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν ἐς φίλους ἁλίσκεται.
ΠΑΙ. τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε,

form a modest wish, 'I must prefer,' converted probably by intonation into a strong protest. So in *Hek.* 319, τύμβον δὲ βουλοίμην ἂν ἀξιούμενον τὸν ἐμὸν ὁρᾶσθαι '(In life little contents me) but I do hope,' etc.

76. *The old ties are weaker than the new.*

77. Prinz mentions a conjecture ἐκεῖνα... φίλα, *that house is no friend to this* (Tournier), which I would very gladly believe correct. Otherwise we must supply ἔτι.

78. **προσοίσομεν.** The metaphor (of a ship filled by successive waves) seems to require that προσφέρω should here mean 'carry in addition,' as in *Hel.* 1262; the sense is rare, but the prepositions in composition are very flexible in meaning. So in μεταγιγνώσκω, μετὰ commonly signifies change (see 64), yet in Æsch. *Suppl.* 110, μεταγνοὺς ἅταν='perceiving after,' *i. e.* 'too late;' and in Soph. *O. T.* 44, συμφορὰ βουλευμάτων is used for 'conference of opinions' (Kennedy), in spite of the familiarity of the word in a wholly different sense. συμφέρειν in itself is commonly 'to be expedient, suit, agree' but also, in a few instances, 'to bring together,' and also 'to help in bearing' (see *Lex.* s. v.). προφέρω also has two wholly different senses in this same play, see 189 and 1111. Elmsley apparently takes προσοίσομεν for 'receive, take in,' but his citation from Hesychius itself suggests that this would require προσοισόμεθα.

81. **ἡσύχαζε.** 'Be calm,' *i. e.* hide your emotion. Cp. *H. F.* 98 ἀλλ' ἡσύχαζε καὶ δακρυρρόους τέκνων πηγὰς ἀφαίρει.

83. **ὄλοιτο μὲν μή.** 'Curse him I will not.' A curse checked when half-uttered. Cp. Soph. *Trach.* 383, ὄλοιντο μή τι πάντες οἱ κακοί, where the first thought is corrected, as here it is suppressed.

84. **κακός** 'false.' Cp. *Or.* 740, κακὸς ἐφωράθη φίλοις, *ibid.* 736, 748, Soph. *O. T.* 582, etc.

85 foll. The difficulty of these lines is chiefly caused by the appearance that εἰ ... πατὴρ is connected immediately with what precedes it, when in reality it is connected in grammar with 85. The scheme of the sentence is ἄρτι γιγνώσκεις τόδε, (ὡς πᾶς τις...χάριν), εἰ... πατήρ; "Are you learning for the first time that every man loves himself better than his neighbour from the present instance of Jason, deserting his children to gratify his passion?" For εἰ...γε *when, seeing that*, introducing a proof of a principle before laid down, see Soph. *O. T.* 380 ὦ πλοῦτε καὶ τυραννὶ...ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται εἰ τῆσδέ γ' ἀρχῆς οὕνεκα...Κρέων ὁ πιστὸς ἐκβαλεῖν μ' ἱμείρεται. For ἄρτι, *now*, that is, *now only*, see *Alk.* 940,

ὡς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὐνῆς εἵνεκ' οὐ στέργει πατήρ.
ΤΡ. ἴτ'· εὖ γὰρ ἔσται· δωμάτων ἔσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένῃ.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαί τινα.
ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

ἄρτι μανθάνω I see it now, and Soph. *Ai.* 595, *τοὐμὸν ἦθος ἄρτι παιδεύειν begin schooling me now.* **οὐ στέργει** *is inconstant to*, the proper meaning of *στέργειν* as in *Andr.* 470 *μίαν στεργέτω πόσις εὐνάν*. The negative *οὐ* after *εἰ* is doubly justified (1) because the proposition assumed is not contingent, (2) because the negative is joined so closely with the verb as to form one idea with it. It remains to consider 87. The distinction between *δίκη fairness* and *κέρδος greed, selfishness*, is familiar to Greek tragedy, and especially to Euripides (*Herakl.* 2, *fr.* 758, Soph. *O. T.* 889). This distinction is here imported, by no means to the improvement of the sense, for the sake of the subtle contrast between fair or reasonable and greedy or unscrupulous self-love, just as the discrimination of the different species of *αἰδώς* is thrust into *Hipp.* 385 foll. There is unfortunately no reason for suspecting that 87 is not the genuine work of the poet. It exhibits his weak side. (See the notes of Paley and Wecklein who construe *εἰ...πατήρ* with *οἱ...χάριν*.) *γινώσκει* P, due to the mistake, which is attributed in the scholia to the actors, of treating 85 as one sentence, thus, *τίς δ' οὐχὶ θνητῶν ἄρτι γινώσκει σαφῶς*; The style of this mistake has an important bearing upon 11, 228, and many other passages, as shewing the tendency, natural in uncritical reciters, to divide *by verses*, punctuating and interpreting accordingly.

89. **εὖ γὰρ ἔσται.** In form an expression of confidence, but in reality of apprehension. In commanding the children to go in the nurse recalls her fears (see 39). There is reason to think that *ἔσται* is an error for *ἔστω*: cp. Aesch. *Ag.* 216, *εὖ γὰρ εἴη*, where, as here, the speaker is resolving upon a dangerous step. I am not sure that there is an instance of *εὖ εἶναι*, except in petitions.

91. **δυσθυμουμένῃ** *in her melancholy mood.*

92, 3. **τοῖσδε** is the dative of the person in reference to whom a thing is done or happens, the so-called 'commodi et incommodi.' *I have seen her glare at the sight of them.* Wecklein compares the dative after *θυμοῦσθαι* and the like.

94. **πρὶν κατασκῆψαί τινα** *till she strike down a victim.* The acc. *τινά* is unusual, but a transitive use, though with a different sense, occurs in Soph. *O. C.* 1011, *κατασκήπτειν λιταῖς, to bow with prayers*, and has analogy in *ἐμπίπτειν τινα*, *ἐπιβουλεύειν τινα*. As, however, such a construction can only be justified by treating the verb as having for this time a peculiarly active force, it is natural to supply the personal subject *αὐτήν*, which has also the advantage of its prominence as the subject of the principal sentence, rather than *χόλον*. The explanation of the scholia *κερανῶσαι* is not far wide of the mark.

95. The voice of Medea is heard within.

ΜΗΔΕΙΑ.

ἰώ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἂν ὀλοίμαν;
ΤΡ. τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θᾶσσον δώματος εἴσω
καὶ μὴ πελάσητ' ὄμματος ἐγγὺς
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἴτε νῦν χωρεῖθ' ὡς τάχος εἴσω.
δῆλον δ' ἀρχῆς ἐξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ' ἀνάψει
μείζονι θυμῷ· τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος

99. *Your mother's heart is bursting, is bursting with its bitterness*, a poetical expansion of the simple κινεῖν χολήν in Ar. *Vesp.* 403; εἶπέ μοι τί μέλλομεν κινεῖν ἐκείνην τὴν χολήν; where κινεῖν is *to set working, broach*, a rare and perhaps slightly colloquial use distinct from the common κινεῖν, *to provoke*.

103. **στυγερὰν** *sullen*, (commonly στυγνήν), is the meaning suggested by the context, but elsewhere στυγερὸς is either *abhorred*, or *miserable*, and so Wecklein here, *Grauen erregend, unheimlich;* perhaps στυγνὴν should be read.

106—8. The general meaning of these lines is clear. Medea's cry or shriek—the proper sense of οἰμωγή—is as the beginning of a cloud which will dart lightning when it increases. I think, against most recent commentators (Mr Paley, however, speaks doubtfully), that this can be obtained from the text as it stands. The *grammatical* construction is δῆλον δ' ὡς (Μήδεια) τάχ' ἀνάψει μείζονι θυμῷ νέφος ἐξαιρόμενον ἀρχῆς [τῆς] οἰμωγῆς. ἀρχῆς is grammatically in apposition to οἰμωγῆς, and practically a predicate. In such a case οἰμωγῆς would in prose have the article. Converting the sentence into a form preserving the order, which is essential, we may translate closely, *'Tis plain that her cry is the beginning of a cloud which soon she will fire* (*make to lighten*) *with increase of wrath.* If the usual assumption be true, that νέφος οἰμωγῆς must be taken together, I agree that the passage cannot be correct. But νέφος οἰμωγῆς is itself a curious expression, imperfectly paralleled by *H. F.* 1140, στεναγμῶν γάρ με περιβάλλει νέφος. Wecklein ἀρχῇ ξυναγειρόμενον: Prinz (from previous suggestions) ὀργῆς...οἰμωγαῖς for ἀρχῆς... οἰμωγῆς. The second correction is possible, and is assisted by the scholion, ἐὰν δὲ γράφηται ἀνάξει, οἷον ἐπίπολυ, ἀνάξει τὰ τῆς ὀργῆς (?) οἷον ἄνω ἄξει, εἰς ὕψος ἀνατενεῖ, ὅ ἐστιν αὐξήσει τὸν θυμόν. The variant ἀνάξει is actually found in L, and recurs *Or.* 609 (Wecklein). Elmsley made from it a reading ἀνάξει, but it is in the last degree improbable that the bold metaphor ἀνάψει is from an interpolator; on the other hand, ἀνάξει (*she will heighten*, see schol.) has sprung from the inclination to soften it.

109. **μεγαλόσπλαγχνος** *high-spirited.*

ψυχὴ δηχθεῖσα κακοῖσιν;
ΜΗ. αἰαῖ,
ἔπαθον τλάμων ἔπαθον μεγάλων
ἄξι' ὀδυρμῶν· ὦ κατάρατοι
παῖδες ὄλοισθε στυγερᾶς ματρὸς
σὺν πατρί, καὶ πᾶς δόμος ἔρροι.
ΤΡ. ἰώ μοί μοι, ἰὼ τλήμων·
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἴμοι,
τέκνα, μή τι πάθητ' ὡς ὑπεραλγῶ.
δεινὰ τυράννων λήματα καί πως
ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες
χαλεπῶς ὀργὰς μεταβάλλουσιν.
τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
κρεῖσσον· ἐμοὶ γοῦν ἐπὶ μὴ μεγάλοις

μελανόσπλαγχνος Herwerden *exerc. crit.* p. 133.

112. This abrupt imprecation seems to be called forth by the sight of the children as they pass through the house, having left the stage after 104. (Wecklein.)

115. **τλήμων** *cruel.* Cp. 865, so τλημόνως, *Iph. A.* 1165.

118. **ὑπεραλγῶ**, sc. ὑμῶν.

119 foll. *Strange are the tempers of princes, and because perhaps they are seldom overruled and oftenest have their way, their humours toss violently about.* For χαλεπῶς μεταβάλλειν cp. *Hipp.* 204 μὴ χαλεπῶς μετάβαλλε δέμας, and for the neutral sense of ὀργὴ *Tro.* 53 ὀργαὶ ἥπιοι, and *Bacch.* 997, where the παράνομος ὀργὴ and παράκοπον λῆμα of *King* Pentheus are precisely in point. Several translations and editions render χαλεπῶς ὀργὰς μεταβάλλουσιν *with difficulty (are brought to) abandon their anger*, and I have not noticed any express statement of the view taken above, the passage being generally passed in silence. The context, as well as the citation given, shews that μεταβάλλειν has its ordinary sense, for it is the *equability* favoured by the middle condition which is praised by way of contrast to the changeable humours of rank and luxury. Moreover μετάβαλλειν is not a synonym for μεθιέναι. As to the connexion of these reflexions with the context, which has been made the subject of severe criticism (see *e. g.* Elmsley), it must be remembered that Medea herself was of royal blood (τύραννος) and was exhibiting in her rebellion against her fate exactly the want of equal temper which is attributed to that condition.

122. *For to have been trained to live on equal terms is better* than to encounter the temptations of a society of great inequalities. εἰθίσθαι is not superfluous; it is the absence of the discipline insensibly received from the society of equals which produces the self-indulgent caprice just reprobated. Hence the connecting γάρ.

123, 4. **ἐπὶ μὴ μεγάλοις** Th. Berthold, εἰ μὴ μεγάλως MSS. This very slight correction is accepted both by Prinz and Wecklein. The decisive reason in its favour is furnished by τοὔνομα τῶν μετρίων νικᾷ, *the word* or *name 'moderation' is better*, which clearly implies that some term for comparison such as τὰ μεγάλα (*greatness*) has preceded. ἐπὶ μὴ

ὀχυρῶς εἴη καταγηράσκειν.
τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοὔνομα νικᾷ, χρῆσθαί τε μακρῷ
λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν [δύναται θνητοῖς]
μείζους δ' ἄτας, ὅταν ὀργισθῇ
δαίμων οἴκοις, ἀπέδωκεν.

ΧΟΡΟΣ.

ἔκλυον φωνάν, ἔκλυον δὲ βοὰν

μεγάλοις, *in a condition below greatness.* Other difficulties of connexion are presented by the MSS text, but it is unnecessary to discuss them. **ὀχυρῶς καταγηράσκειν** *to live steadily on to old age.* *ὀχυρῶς τ'* MSS, but the corruption of the previous word accounts readily for the insertion of the copula.

128. **καιρὸν** *profit, good.* Cp. *Tro.* 744, *τὸ δ' ἐσθλὸν οὐκ ἐς καιρὸν ἦλθέ σοι πατρός, Andr.* 131, *τί σοι καιρὸς ἀτυζομένᾳ δέμας αἰκέλιον καταλείβειν δεσποτῶν ἀνάγκαις; Hel.* 479. **δύναται**, *imports, is equivalent to,* "*ἰσχύει, σθένει,*" says Elmsley, "ut alibi passim." The expression is, notwithstanding, rare, prosaic, and ugly. Wecklein adduces Thuk. I. 141 *τὴν γὰρ αὐτὴν δύναται δούλωσιν ἥ τε μεγίστη καὶ ἐλαχίστη δικαίωσις ἀπὸ τῶν ὁμοίων πρὸ δίκης τοῖς πέλας ἐπιτασσομένη,* which explains the word well, but not at all why the poet should have forced it into this uncouth connexion. Prinz says 'versus corruptus,' and without having any remedy I incline to agree. The fact that B gives *βροτοῖς* instead of *θνητοῖς* also suggests patching. It is perhaps worth while to point out that the words *δύναται θνητοῖς* are not necessary either to metre or sense. A verb (*ἔδωκε*) is easily supplied from the next clause, and the division of the lines thus, *ὑπερβάλλοντ'* | ...*ἄτας* | ...*ὀργισθῇ* | ...*ἀπέδωκεν*, gives the common monometer before the concluding paroemiac. It is possible, therefore, that *δύναται βροτοῖς* (*θνητοῖς*) is the remains of an explanatory supplement trimmed into measure. Doubt is increased by a mysterious scholion, "Over-greatness (*ὑπερβολαί*) is an infirmity in man and does not last, for because of the change of the original state, not even that original state is held in account" (*τῇ ἀρχαίᾳ μεταβολῇ οὐδ' εἰ γεγόνασι τῇ ἀρχῇ νομιζόμεναι*). This is not a comment upon our text, and points to the word *ἀρχὴ* or *ἀρχαῖος*. *οὐδὲν ἐπαρκεῖν δύναται* Nauck.

129, 30. **ὅταν ὀργισθῇ δαίμων οἴκοις**, *when fortune is angered with the house,* that is, *with the increase of it.* I punctuate thus (and not *δαίμων, οἴκοις ἀπέδωκεν*) because I cannot find a clear example of *ἀποδοῦναί τινι, to inflict retributively on a person.* Superfluity *μείζους ἄτας ἀπέδωκεν pays the penalty of a worse ruin*, because the greater the rise the higher the fall.

131. The Chorus now enters, a number of Corinthian women friendly to Medea, drawn to the house by her cries and anxious for news. Wecklein compares the similar *πάροδος* of the *Prometheus Vinctus*, where the Okeanid nymphs are drawn by the sound of the hammer riveting the bolts of Prometheus, and of the *Troades*.

131—138. Most recent texts give in 134 *ἀλλὰ γεραιά* for *ἀλλ', ὦ γεραιά* (Hermann), and in 135 *γόον* for *βοὰν* (Elmsley), and distribute the lines thus, *βοὰν* | ... *δυστάνου* | ...*γεραιά* | ...*ἔκλυον* | ...*δώματος* | ...*κέκραγται*. In the case of *βοὰν*

τᾶς δυστάνου Κολχίδος. οὐδέ πω
ἤπιος; ἀλλ', ὦ γεραιά, λέξον·
ἐπ' ἀμφιπύλου γὰρ ἔσω μελάθρου βοὰν
ἔκλυον, οὐδὲ συνήδομαι, ὦ γύναι,
ἄλγεσι δώματος· εἰπέ, τί μοι, φίλα, κέκρανται;* †
TP. οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἤδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,

the MS variations (βοήν B μολών E) make the reading doubtful, but do not favour γόον, and the MS text, corrected in 138 (see below), admits of satisfactory metrical arrangement. The anapæsts are continued to λέξον: the remainder, ἐπ'... κέκρανται, is a glyconic stanza of three similar lines (– ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑ –), preceded by an anacrusis (cp. 409), and terminated (cp. 419) with the supplementary ⏑ – –. γεραιός, *H. F.* 447, 900.

133. **οὐδέ πω ἤπιος;** so E οὐδέ πω ἤπιος *r*. The tone of the question, *not tame yet?* is significant, particularly as following the allusion to Medea's barbarous origin. With all their sympathy the Greek women think of her as a creature half-savage in her passions.

135. It is perhaps not certain whether ἀμφιπύλου is substantive or adjective. (i) A scholion explains ἐπ' ἀμφιπύλου by ἐπὶ τοῦ πυλῶνος (οὖσα), *being at the doorway* of Medea's house. This is adopted by many, and by Wecklein with the peculiar and not probable refinement that he supposes the 'doorway' to be the several doorways of the members of the Chorus, standing at which they heard Medea's cries. But the existence of the substantive ἀμφίπυλος or ἀμφίπυλον is dubious, nor ought the participle (οὖσα or ἑστῶσα) to be omitted. (ii) If ἀμφίπυλον be an adjective, ἀμφίπυλον μέλαθρον is (Paley) the αὐλή or court of the house, with its two doors to the rooms and to the street. For ἐπ' various suggestions have been made, as ἀπ', ὑπ', ἔτ'. But may not ἐπὶ stand, with the rendering *in the direction of*? *For toward the double-gated court within I heard*, literally *inwards in the direction of the double-gated court.*

136. **οὐ συνήδομαι.** *I rejoice not at.* Cp. *Rhes.* 958, οὐ μὴν θανόντι γ' οὐδαμῶς συνήδομαι. ὦ omitted by P and *l*.

138. εἰπέ E φίλα κέκραται *l*, ἐπεί μοι φίλον κέκρανται *r*; which last is adopted in all recent editions, the subject being supposed to be δῶμα, and the sense *since it has come to be* (*effectum est*) *dear to me*. The use assumed for κραίνω is, however, inadmissible. κραίνω signifies (1) *to govern, rule*, or (2) *to bring to pass*, followed in the latter sense by such words as εὐχή, μοῖρα, συμφορά. It is not even found with a predicative adjective (such as φίλον here) except in a half-intelligible fragment (Eur. *fr.* 53, 9) where κραίνει is a corruption for κρίνει or διακρίνει. These objections are fortified by the rhythm, which requires a dactyl in the place of ἐπεί. The text gives κέκρανται a proper sense—*Tell me pray, friend, what has come to pass?* and accounts for the variants. The corruption or rather false correction ἐπεί...φίλον springs from failure to recognize the vocative φίλα, a natural consequence of the want of punctuation (cp. 181). For μοι B gives μ followed by a blank, *b* and *l* μή. Perhaps δή?

139. **φροῦδα τάδ' ἤδη** *there is no more such a thing* as house or family here.

140. **τὸν** Musgrave ὁ MSS, after the analogy of the following clause ἡ δ' ἐν θαλάμοις. The error has drawn after it the alteration of λέκτρα to δῶμα (S). **ἔχει**, *detain, keep away.*

ἦ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.
ΜΗ. αἰαῖ,
διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος; 145
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.
ΧΟ. ἄιες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς, στρ.

141. **θάλαμοι**, the *bower*, inner apartments, properly belonging to the women and children. See L. and Sc. s. v. and *Dict. Ant.* s. v. *Domus*, and for examples *Ion* 475 *τέκνων οἷς ἂν λάμπωσιν ἐν θαλάμοις ἥβαι*, and *Kyk.* 57, where it is attributed humorously to the ewes and lambs. This use is very strictly observed by the tragedians, the sole variation apparently being the metaphorical phrase *θάλαμοι γῆς*. L. and Sc. give a more general sense to *Ion* 486 (but see the passage), and, by a slip, to Soph. *Ant.* 947, where *τυμβηρὴς θάλαμος* is of course not the 'ark' of Danae but the subterranean chamber where she gave birth to her child. In the other very numerous cases either *θάλαμος* is the abode of a female or a point depends on the unusual application of the word; thus in *Phoen.* 1541 the blind and helpless Oedipus is brought *σκοτίων ἐκ θαλάμων*; and in a very curious passage *frag.* 287, 8 the rich childless man, whose wealth stands to him for wife and family, is said *ὄλβου διοίγειν θάλαμον ἥδιστον χερί*. **βιοτὴν** or **βίοτον**. *βιοτὰν* MSS *τήκει* E *τάκει r*. The metaphor *τήκειν βιοτὴν* is less difficult to accept than *τήκειν χρόνον* (see on 25), for *βιοτὴ* is not like *χρόνος* purely immaterial, as the use of it for *substance, means* clearly proves. Even *τήκειν βιοτὴν is dwindling away*, will appear a strong expression after an examination of the regular use of *τήκειν*.

142. Constr. *οὐδὲν παραθ. φρ. μυθ. οὐδενὸς φιλ.*, *nor does her chill heart take heat at all from any friendly words*. The compound *παραθάλπειν* is formed on the analogy of *παραινεῖν*, *παραμυθεῖσθαι* and other terms of exhortation and encouragement. For the metaphorical *θάλπειν* 'to rouse, inspirit,' see Soph. *El.* 887, *ἐς τί μοι βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρί*; *what fires thee with this fever of hope?* The word was strong, being used of poison, agony, passion, madness (see *Lex.*). Nauck, *παραθελγομένη*.

146. *Oh that I might die, might end and quit my miserable life.* Both phrases, *καταλύειν βίον* and *προλείπειν βίον*, were common; the first is even prosaic, and from the second comes the elliptic *προλείπω I sink, faint* (*Hek.* 438). There are two other translations, (1) *κ. θ.* = 'may I find rest in death' (cp. *κατάλυσις*, deverticulum), and (2) *κ. β. θ.* = 'may I release myself from life by death.' But *καταλύειν*, from its great frequency and variety of use, was completely generalized, meaning simply 'to end, finish.'

148. **ὦ Ζεῦ**. The adjuration is merely a parenthetic expression of horror, *ἄιες* being addressed to the other members of the Chorus. So Elmsley, and so long before him Didymos, *τὸ ἄιες ὁ Δίδυμος ὡς πρὸς τὰς τοῦ χοροῦ φησὶ λέγεσθαι, ἠκούσατε, καὶ οὐ πρὸς τὸν Δία. ἐν ἤθει οὖν* (read *ἐν πθει οὖν* = *ἐν παρενθέσει*) *τὸ Ζεῦ καὶ γᾶ καὶ φῶς*. With *ἐν ἤθει* the note has been constantly printed and cited, but not, I observe, translated. The same

ἰαχὰν οἵαν ἁ δύστανος
μέλπει νύμφα; 150
τίς σοί ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὦ ματαία;
σπεύσει θανάτου τελευτά·
μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις 155
καινὰ λέχη σεβίζει,
κοινὸν τόδε· μὴ χαράσσου·*

contraction in the same corrupt form occurs in the scholion on the parenthetic line 500, ταῦτα ἐν ἤθει (*i. e.* πθει) προενεκτέον, *to be pronounced in parenthesis.* Cp. *Or.* 1495, ἁ δ' ἐκ θαλάμων ἐγένετο ...ἄφαντος—ὦ Ζεῦ καὶ γᾶ καὶ φῶς—ἦτοι φαρμάκοισιν ἢ κ.τ.λ. *Hipp.* 672, ἐτύχομεν δίκας, ἰὼ γᾶ καὶ φῶς. So also in prose αὐτὸς ὢν οἶμαι θαυμάσιος στρατιώτης, ὦ Ζεῦ. Dem. *F. L.* 375, and in Latin *chartis doctis—Juppiter—et laboriosis,* Catull. 1. 7.

149. Here and in the numerous other places where *ἄχὰ* with a short vowel is found, Dindorf and many editors give *ἀχὰ*, *e.g.* 204. But the alteration is unsatisfactory in such a case as *Hipp.* 585 *ἰαχὰν μὲν κλύω* corresponding to 579 *σὺ παρὰ κλῇθρα σοὶ* and it is curious that *ἀχὰ*, with the help of which *ἄχὰ* is to be expelled, has no independent authority in tragedy at all. Moreover it does not always give a good sense; even here *sound* is less appropriate than *shriek.* The existence of *ἀϊχέω* or *ἰακχέω* is no valid argument against *ἀϊχέω* of which verb there is a clear example retained by Dindorf, *El.* 707. There is therefore no ground for the alteration; the antistrophic verse 174 does not correspond syllabically, but neither does 173 to 148. Such correspondence is not to be expected in anapæsts.

150. **νύμφα** *wife.* So Andromache oppressed by her rival Hermione is *παντάλαινα νύμφα, Andr.* 140. **μέλπει**, extremely rare in a non-literal sense, in the Tragedians twice only (cp. *Andr.* 1037), and in both places of the lament 'sung' by a wife over a desolate home. In this word and in *νύμφα* there is a touch of compassionate irony, cp. *Tro.* 339, with *ibid.* 407: Kassandra. *μέλπετ' ἐμὸν γάμον*—Chorus. *μέλπεις ἃ μέλπουσ' οὐ σαφῆ δείξεις ἴσως.*

151—154. **τᾶς ἀπλάτου κοίτας** *that awful* (unapproachable) *lying-place, i.e.* the bed of death. The correction and explanation of the passage is due to Elmsley and Weil. The MSS give in 151, *τίς* L*b*[a]; *τί r*; *ἀπλάστου* BE*a*; *ἀπλήστου* Sa[2]; in 152 *τελευτάν*, treating 151—3 as a single sentence. With the reading *ἀπλήστου* no fair explanation has been given of the article *τᾶς*, nor can *τελευτάν* stand with a natural construction. On the other hand the fusion of two short sentences into one is the commonest of errors, and the introduction of *ἀπλήστου insatiate* can be explained by an obvious mistake as to the meaning of *κοίτη*. Elmsley adds examples illustrating the change. **μηδὲν**. Paley points out the resemblance to Aesch. *Ag.* 1462, *μηδὲν θανάτου μοῖραν ἐπεύχου τοῖσδε βαρυνθείς.* It is probably a reminiscence.

157. **κοινὸν τόδε· μὴ χαράσσου** *the case is common; be not wounded. κείνῳ τόδε μὴ χαράσσου* MSS; 'versus vix sanus' Prinz. The accusative *τόδε* is barely defensible in point of grammar, but a difficulty greater still is the presence and position of *κείνῳ*. The Chorus are in no way anxious to extenuate the of-

Ζεύς σοι τάδε συνδικήσει. μὴ λίαν
τάκου δυρομένα σὸν εὐνάταν.
ΜΗ. ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι† 160
λεύσσεθ' ἃ πάσχω, μεγάλοις ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν, ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους,
οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν. 165
ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθην
αἰσχρῶς τὸν ἐμὸν κτείνασα κάσιν.
ΤΡ. κλύεθ' οἷα λέγει καὶπιβοᾶται
Θέμιν εὐκταίαν Ζηνά θ', ὃς ὅρκων
θνητοῖς ταμίας νενόμισται. 170
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ

fence of Jason, which they everywhere reprobate strongly; what do they mean by bidding Medea with such emphasis 'not to be angry *with him*,' and upon whom would they have her throw the blame? It will be observed that the error again depends upon punctuation.

159. **εὐνάταν** Tyrwhitt *εὐνέταν* MSS. The correction, drawn from the antistrophe, is confirmed by the fact that, unless I am mistaken, Euripides often closes glyconic strophae, such as the present, with the rhythm ⏑–––– (see *Hipp.* 140, *Ion* 1060, *H. F.* 898) but never with ⏑–⏑–, which is nevertheless not unfrequent in strophae of trochaic, iambic, or cretic rhythm (as *Phoen.* 249 with 260). *Phoen.* 1306 cited by Elmsley is not glyconic. Elmsley thought *εὐνήτης* as improbable as *ἱκήτης* but the obvious answer is that *ἱκ-έτης*, *γαμ-έτης*, *ἐνεργ-έτης*, etc. are from consonantal stems or stems in *-o-*: *εὐνήτης* is regularly formed from the stem *εὐνα-*, the common form *εὐνέτης* being irregular.

160. As the *τροφὸς* (169) expressly calls attention to the invocation of **Ζεὺς** and **Θέμις**, and the invocation of Artemis is in itself not suitable to the occasion, it is almost certain that 160 has been corrupted by repetition of words or otherwise. No correction with any claim to certainty has been proposed; *ὦ μεγάλε Ζεῦ καὶ Θέμι πότνια* is adopted by Prinz from Weil. *ὦ μεγάλα Θέμι καὶ πάτερ Ὅρκιε* is in some respects more faithful.

164. **αὐτοῖς μελάθροις**, 'them and their house together.' Cp. *Hipp.* 1340, etc.

165. *Yea, for they wrong me unprovoked and care not.* **ἀδικεῖν πρόσθεν ἢ ἀδικεῖσθαι** 'to be the aggressor;' cp. Hom. *Il.* III. 299, *ὁππότεροι πρότεροι ὑπὲρ ὅρκια πημήνειαν ὧδέ σφ' ἐγκέφαλος χαμάδις ῥέοι ὡς ὅδε οἶνος* (Hermann); for *τολμᾶν*, see L. and Sc. *s. v.* II., especially *El.* 277, *τολμῶν ὑπ' ἐχθρῶν οἷ' ἐτολμήθη πάτηρ*, 'doing to my father's foes as cruelly as they did to him.'

166. **ἀπενάσθην**, *ἀποναίω*; G. Curtius (*El. Gr. Etym.* p. 294), suggests that *νασ-* is the true stem, *ναίω* being thus for *νασ-γω*, and meaning properly *to go out and in* and so *to frequent, inhabit*; cp. *νόστος*, *νίσσομαι*, for *νεσ-γομαι*.

169. **εὐκταία**, who hears and sanctions vows or imprecations (*εὐκτά*).

171. *Surely 'tis no light blow wherein my lady will discharge her wrath. Durch mässigen Schlag sich entladen*

δέσποινα χόλον καταπαύσει.

ΧΟ. πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν ἀντ.
ἔλθοι μύθων τ' αὐδαθέντων
δέξαιτ' ὀμφάν, 175
εἴ πως βαρύθυμον ὀργὰν
καὶ λῆμα φρενῶν μεθείη;
μήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.
ἀλλὰ βᾶσά νιν 180
δεῦρο πόρευσον οἴκων
ἔξω, φίλα, εἰ τάδ' αὐδᾷ·*
σπεῦσον πρίν τι κακῶσαι τοὺς εἴσω·†
πένθος γὰρ μεγάλως τόδ' ὁρμᾶται.

Hartung. καταπαύειν, properly 'to end'; cp. the similar construction of τελευτᾶν, *e. g. Bacch.* 908, ἐλπίδες αἱ μὲν τελευτῶσιν ἐν ὄλβῳ. σμικρῷ S; perhaps ἓν τῳ σμικρῷ?

175. **δέξαιτο** *hearken to, accept.* Cp. *Hipp.* 89, ἆρ' ἄν τί μου δέξαιο βουλεύσαντος εὖ, *ibid.* 697, and Soph. *Phil.* 1321, οὔτε σύμβουλον δέχει. This sense is quite different from δέχεσθαι *to catch*, either of sound as in *Rhes.* 294 πρὶν δὴ δι' ὤτων γῆρυν οὐχ Ἑλληνικὴν ἐδεξάμεσθα, *Bacch.* 1086, *El.* 110, or of sense as in Æsch. *Ag.* 1060. The *Lexicon* does not mark the distinction.

176. **βαρύθυμον** *dangerous*, cp. 38, the first part of the compound only being significant. **ὀργὰν καὶ λῆμα** *mood and spirit*, cp. 119, 121. λῆμα is in use closely similar to *spirit*, and like it is occasionally used for courage, as ἄγαμαι λήματος, *Rhes.* 245; otherwise it has scarcely either a good or a bad sense; even in Soph. *O. C.* 877 ὅσον λῆμ' ἔχων ἀφίκου blame is conveyed rather by ὅσον than by λῆμα, 'How high a temper, etc.' **φρενῶν** gen. after μεθείη, *put away from her heart.*

182. The MSS give φίλα καὶ τάδ' αὔδα which Elmsley rightly declines to interpret, rejecting the explanations (1) *and give her this friendly message, Haste*, etc. (the position of καὶ is alone fatal to this), and (2) *Tell her that we also are friendly*, which if it were appropriate could not reasonably be expressed by the words. For the neuter τάδε = ἡμᾶς the only plea is from Æsch. *Pers.* 1, τάδε μὲν Περσῶν τῶν οἰχομένων Ἑλλάδ' ἐς αἶαν Πιστὰ καλεῖται, where in all probability Πιστὰ is a translation or imitation of a technical phrase. See the commentaries *ad loc.* Moreover if καὶ τάδε signifies *we too*, who is the other person whom this *too* implies? The interchange of καὶ and εἰ is not unfrequent; and φίλα, εἰ τάδ' αὐδᾷ would be peculiarly liable to corruption, both from the comparative rarity of the shortened ᾱ (for which see *El.* 859 θὲς ἐς χόρον, ὦ φίλα, ἴχνος), and from the probable mistake of φίλα voc. fem. sing. for φίλα neut. plur., which would lead to the MSS reading as a necessary metrical emendation; see note on 137.

εἰ τάδ' αὐδᾷ *since thus she speaks, i. e.* in language so alarming; see next line.

183. σπεῦσαι Ea. The metre does not correspond to the strophe. σπεῦσον δέ τι πρὶν κακῶσαι Dindorf. σπεύσασά τι πρὶν κακῶσαι, Schoene, Wecklein σπεῦσον δὲ πρὶν ἢ κακῶσαι Elmsley. None of these is quite satisfactory.

184. *For now her grief is moving*

ΤΡ. δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω·
[δέσποιναν ἐμήν·] 185
μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὁρμηθῇ.
σκαιοὺς δὲ λέγων κοὐδέν τι σοφοὺς 190
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἁμάρτοις,
οἵτινες ὕμνους ἐπὶ μὲν θαλίαις
ἐπί τ' εἰλαπίναις καὶ παρὰ δείπνοις
ηὕροντο βίου τερπνὰς ἀκοάς·

violently, and therefore threatens speedy mischief.

φόβος (ἐστὶν) εἰ 'I have fears whether'; *Herakl.* 791, *φόβος γὰρ εἰ μοι ζῶσιν οὐς ἐγὼ θέλω*. Wecklein adds that *εἰ* after *to fear*, expressing only the uncertain question whether the event will happen or no, may be used whether the event is desired (as here) or deprecated, and for the second meaning cites *Andr.* 61, Soph. *Trach.* 176.

185. Superfluous and flat. Cp. 941 *οὐκ οἶδ' ἂν εἰ πείσαιμι· πειρᾶσθαι δὲ χρή*. It is an explanatory insertion, like 12, 778, 782, 943, etc.

187. **ἀποταυροῦται δέργμα** *she gives them for answer* or *meets them with the fierce look;* ἀπο- here=re-; *δέργμα* cognate accusative to *ταυροῦται*, cp. 92.

189. **μῦθον προφέρων** *proffering speech*, making as though to address her.

190. *One may soothly say past times were rude and their art no art:* for *σοφία*, art, culture, see 829, 844; *σκαιός* is regularly opposed to *σοφός* in this sense, *e.g.* 298. It must be remembered how large a part of the Athenian education consisted of music and poetry. The use of the second person here for an indefinite may be compared with that of the Latin second person subjunctive; see Munro on *Lucr.* I. 327.

192. **ἐπὶ θαλίαις**, this and the subsequent phrases qualify *ὕμνους*.

194. **βίου τερπνὰς ἀκοάς** *luxurious delights for the ear.* It is characteristic of Euripides to use *βίος* and *βίοτος* not only in the common sense of *means, substance*, but specially for *ample means, comfort, luxury, ease.* See *fr.* 662, where *οὐκ ἔχειν βίον* is opposed to *πλουσίαν ἀροῦν πλάκα*: *Ion* 326, *ἔχεις δὲ βίοτον; εὖ γὰρ ἤσκησαι πέπλοις*. (This is a particularly good example, as *βίοτος* is sharply contrasted with mere *τροφὴ support of life*; observe *ibid.* 322): *Supp.* 450, *πλοῦτος καὶ βίος*: *fr.* 198, *εὐτυχῶν καὶ βίον κεκτημένος*: *fr.* 200, *ὅσοι σαρκὸς εἰς εὐεξίαν ἀσκοῦσι βίοτον who study ease for fleshly comfort* (here the sense is extended from the wealth to the comfort produced by it): *Hipp.* 261, *βιότου ἀτρεκεῖς ἐπιτηδεύσεις, the over-careful pursuit of ease* (see the context): *fr.* 522, the memory of good children is to their parents *ἀνάθημα βιότου a store of comfort.* (Cp. *Ion* 485 foll.): *Hipp.* 383, pleasure seduces us from virtue, *εἰσὶ δ' ἡδοναὶ πολλαὶ βίου and many are the delights of ease.* This usage explains the present passage translate literally *delightful sound wealth;* the genitive has the force of an adjective, cp. 140. So *Hel.* 755, *βίου γὰρ ἄλλως δέλεαρ ηὑρέθη τόδε they* (the promises of fortune-tellers) *are a bait of ease vainly invented κοὐδεὶς ἐπλούτησ' ἐμπύροισιν ἀργὸς ὤν*: *Supp.* 882, *πρὸς ἡδονὰς μουσῶν τραπέσθαι, πρὸς τὸ μαλθα-*

στυγίους δὲ βροτῶν οὐδεὶς λύπας
ηὕρετο μούσῃ καὶ πολυχόρδοις
ᾠδαῖς παύειν, ἐξ ὧν θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι
δαῖτες, τί μάτην τείνουσι βοήν;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὑτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

XO. ἰαχὰν ἄιον πολύστονον γόων,
λιγυρὰ δ' ἄχεα μογερὰ βοᾷ
τὸν ἐν λέχει προδόταν κακόνυμφον·

κὸν βίου *the soft path of luxury*: *fr.* 196, ἀνὴρ εὖ βίον κεκτημένος...μολπαῖσι δ' ἡσθείς (the last two passages illustrate also the connection of βίος with 'music'). We can hardly separate three less clear cases, 254, where see note, *Alk.* 347, 'I will have no more music,' says Admetos, σὺ γάρ μοι τέρψιν ἐξείλου βίου, *hast taken the pleasure out of luxury*, and *Kyk.* 522, Βάκχιος...μέγιστος ἀνθρώποισιν εἰς τέρψιν βίου. Hartung gives *und das Leben gewürzt mit Klängen der Lust*, but this and similar renderings do not explain the construction of βίου, and make the word superfluous. Nauck had reason, therefore, for suspecting corruption: but the above explanation removes the difficulty.

Something of the same sense is found in Sophokles, *El.* 362, σοὶ δὲ πλουσία τράπεζα κείσθω καὶ περιρρείτω βίος, and especially *ibid.* 392, 3 where the point lies in this association of the word; Elektra threatens to fly from the house (391, where ἐκφύγω is to be understood literally); Chrysothemis. "And you do not think of the comforts you have here?" (βίου τοῦ παρόντος). Elektra. "Truly, fine is my comfort." (καλὸς γὰρ οὑμὸς βίοτος).

198. τύχαι, *strokes* (such as madness and disease), the proper meaning of the word, but perhaps confined to poetry. Cp. *H. F.* 1393, μιᾷ πληγέντες ἄθλιοι τύχῃ: Soph. *El.* 48, ἀναγκαία τύχη *the stroke of doom*: Eur. *Hipp.* 673, πᾶ ποτ' ἐξαλύξω τύχας; *escape the blow.*

201. τί μάτην τείνουσι βοήν; *why do they tune an idle note?* τείνω in the technical sense of τόνος, *pitch*. Wecklein compares Æsch. *Pers.* 574, τεῖνε δὲ δυσβάνκτον βοᾶτιν τάλαιναν αὐδάν, where however *sustain, prolong*, is perhaps a better rendering.

204. When the nurse has left the stage the voice of Medea is heard replying to her supposed expostulations with continued laments, to which the chorus refer in 205, 6. After a time the sounds subside, Medea as the sequel shows having yielded. During the short song which follows she is preparing to leave the house.

205. Constr. βοᾷ ἄχεα τὸν προδόταν, ἄχεα being an accusative quasi-cognate or "of the inner object" to βοᾷ. It is to be observed however that in the illustrations usually cited (*Tro.* 335 βοᾶτε τὸν ὑμέναιον νύμφαν, *Or.* 1383, στένω σε μέλος, *Iph. A.* 1468, ἐπευφημήσατε παιᾶνα Ἄρτεμιν, etc.) the first accusative is a word signifying voice or speech of some kind, and therefore more truly 'cognate' than ἄχεα. In the absence of certainty as to the metre, correction, even if required, must be too uncertain to satisfy.

206. τὸν...κακόνυμφον, repeating the

θεοκλυτεῖ δ' ἄδικα παθοῦσα
τὰν Ζηνὸς ὁρκίαν Θέμιν,
ἅ νιν ἔβασεν
Ἑλλάδ' ἐς ἀντίπορον
δι' ἅλα μύχιον ἐφ' ἁλμυρὰν
πόντου κλῇδ' ἀπέραντον.
ΜΗ. Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,
μή μοί τι μέμφησθ'· οἶδα γὰρ πολλοὺς βροτῶν

words of Medea, ὁ...κακόνυμφος or ὦ... κακόνυμφε, cp. *Hipp.* 589, Phædra (overhearing Hippolytus) καὶ μὴν σαφῶς γε τὴν κακῶν προμνηστρίαν...ἐξαυδᾷ.

ἐν λέχει προδόταν, *traitor to her bed*, literally 'in the matter of it.'

209. ἔβασεν, through her reliance upon the promises of Jason for which the sanction of Themis was invoked.

212. κλῇδ' ἀπέραντον, the Hellespont, opening into the Propontis (ἅλς μύχιος cp. Æsch. *Pers.* 875) : but 'boundless key' is a strange expression, much more so than Ἑλλήσποντος ἀπείρων, which is cited for it. I believe the correction ἀπεράντου to be right. μύχιον Lenting νύχιον MSS.

214, 215. Medea coming at length from the house begs not to be thought discourteous or mistrustful for her reluctance to meet her visitors, who for anything that appears are little known to her. Her shrinking, she explains, has been due not to an unamiable reserve but to want of nerve, the effect of her grief.

215. *For I know that many show a distant behaviour (to others), either judging at a glance, or without acquaintance; and some by mere indolence gain the ill name of carelessness; for there is no justice in men's eyes, if, unprovoked, they hate at sight one whose heart they have not truly learnt.* I am sorry to add a third interpretation of the already disputed words τοὺς...θυραίους, which are obscure from their idiomatic brevity. The alternatives are (1) to make ἀπ' ὀμμάτων and ἐν θυραίοις depend upon οἶδα, 'I know some cases of such behaviour from my own observation, others I have heard of elsewhere' (lit. 'among strangers'). (2) to take these words, as I do, with σεμνοὺς γεγῶτας, but render *some in retirement* (lit. 'away from men's eyes'), *some in public*. Both are open to the fatal objection, that the distinction introduced by τοὺς μὲν...θυραίοις is not so much over-subtle (in which case it might pass for Euripidean) as utterly pointless. Both leave unexplained the connexion of 219 with what precedes, and ignore the correspondence between ὀμμάτων and ὀφθαλμοῖς. Moreover the first interpretation is scarcely consistent with the order and rhythm of the sentence. Nor does the second seem satisfactory, if considered carefully. For (i) ἀπ' ὀμμάτων 'away from eyes,' used without sense of motion, and without reference to any eyes in particular, requires either authority or analogy; (ii) ἐν θυραίοις, 'among strangers,' is, for Attic poetry, equally doubtful; and this difficulty affects both explanations. The preposition ἐν in a local sense followed by a word not properly local in sense, is hardly Attic. On the other hand σεμνὸς γενέσθαι, or σεμνύνεσθαι ἔν τινι, for 'to behave σεμνῶς towards a person' (lit. 'in the case of him') might be illustrated *ad libitum*, *e.g.* Soph. *Ai.* 1092, μὴ...αὐτὸς ἐν θανοῦσιν ὑβριστὴς γένῃ, *ibid.* 1315, εἶναι ἐν ἐμοὶ θρασύς, *id. Ant.* 661, ἀνὴρ χρηστὸς ἐν τοῖς οἰκείοισιν, I translate therefore literally 'some at sight some in the case of strangers.' For the

σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς δ' ἐν θυραίοις. οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσκλειαν ἐκτήσαντο καὶ ῥᾳθυμίαν.
δίκη γὰρ οὐκ ἔνεστιν ὀφθαλμοῖς βροτῶν,
ὅστις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς
στυγεῖ δεδορκώς, οὐδὲν ἠδικημένος.
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδ' ἀστὸν ἤνεσ' ὅστις αὐθάδης γεγὼς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.

sense given to ἀπ' ὀμμάτων, there is the precise analogy of ἀπὸ χειρὸς, ἀπὸ γλώσσης, ἀπὸ στόματος, see L. and Sc. *s. v.* ἀπό; and Soph. *O. C.* 15, πύργοι, ὡς ἀπ' ὀμμάτων, πρόσω *distant to judge at sight*, supports my rendering rather than the construction οἶδα ἀπ' ὀμμάτων, for which it is commonly cited. Further, the whole passage so understood has a simple connexion, and the ὀφθαλμοί of 219 refers, as seems natural, to the ὄμματα of 216. For σεμνὸς see *Hipp.* 93, where it is opposed to εὐπροσήγορος, and the fine, but untranslateable, play on the word *Iph. A.* 996, μενέτω κατ' οἴκους· σεμνὰ γὰρ σεμνύνεται *her bashfulness is to be respected.* **ἥσυχος** *inactive*, as in *Iph. T.* 1434. **ῥᾳθυμίαν** = the name of ῥᾴθυμος, cp. 297 and Soph. *Ant.* 924 τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην.

[Wecklein's second edition adopts and brings to my attention the view of R. Meister (*N. Jahrb. f. Philol.* 117 p. 587). Writing τοὺς ἐν θυραίοις for τοὺς δ' ἐν θυραίοις he interprets thus, 'I know that many have come to be thought proud, some—those, namely, who go abroad—being judged so by the eye, while others by staying at home etc....For men are disposed to judge hastily.' This is in some respects my own view, and in some preferable to it, but the senses given to βροτῶν ὅστις, ἐν θυραίοις, and particularly σεμνοὺς γεγῶτας suggest scruple, and I have therefore let my note stand.]

222. **προσχωρεῖν πόλει**, *comply with their society*, be as a native. See L. and Sc. *s. v.* προσχωρεῖν. **πόλις**, the aggregate of the πολῖται, or rather collective sentiment. Cp. Æsch. *Supp.* 271, μακρὰν γε μὲν δὴ ῥῆσιν οὐ στέργει πόλις (addressed to ξένοι, like Medea).

223. **αὐθάδης γεγὼς**, *in his selfishness offends his fellows from want of feeling.* The words ἀμαθία, ἀμαθὴς are extremely important for the comprehension, not only of Euripides, but of the moral sentiments and moral terms of his generation. ἀμαθία signifies the absence of training or discipline and the condition which this absence produces. But in the Athenian conception this condition is one of deficiency not, as we should expect, in intellectual power, but in moral feeling. Thus it is the indecency of the savage, *Andr.* 170, the savage cruelty of human sacrifices, *Iph. T.* 386, savage indifference to Hellenic interests, *Tro.* 972, the savageness of self-mutilation *Phoen.* 764, intractability, rebellious perversity, *H. F.* 1254, *Tro.* 965, etc. But more particularly it is the want of feeling for others, in all shades from cruelty down to rudeness; it is the ἀμαθὴς who ill-treats his offspring, *H. F.* 347, *Ion* 916 (ὁ δ' ἐμὸς γενέτας—καὶ σός γ', ἀμαθὴς—οἰωνοῖς ἔρρει, says Kreüsa reproachfully to Apollo, *My offspring—yea and thine, unfeeling one*—where ἀμαθὴς is wrongly translated or corrected) or his parents, *Or.* 417; ἀμαθία in a friend is the opposite of ἀρετή, *kindness*, *fr.* 163; ἀμαθὲς ὄνειδος is *unfeeling* (*indelicate*) *reproach*, *Iph. A.* 999, ἀμαθὲς φρόνημα, *unfeeling*

ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ'· οἴχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρῄζω, φίλαι.
ἐν ᾧ γὰρ ἦν μοι πάντα γιγνώσκειν καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηκ' οὐμὸς πόσις.
πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει
γυναῖκές ἐσμεν ἀθλιώτατον φυτόν·
ἃς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν· λαβεῖν γὰρ οὐ, τόδ' ἄλγιον κακόν·*

pride, Herakl. 459. Nearest to the present passage is *Phoen.* 396, the exile must bear τὰς τῶν κρατούντων ἀμαθίας. See also the curious remarks in *Ion* 369 foll. on the ἀμαθία or *indelicacy* of pressing an unwilling oracle. *Discourtesy, ill-breeding* are near translations here, but not strong enough. The purely intellectual sense, *ignorance*, is rare, but occurs *Supp.* 421.

228. *For one, whom to judge aright was everything to me, my husband, has proved, etc.* I retain the reading of all the MSS γιγνώσκειν, but offer a new interpretation; for the sense of γιγνώσκειν καλῶς, *to judge rightly*, see *fr.* 743, 724; for ἐν see notes on 206 and 215 and for πάντ' εἶναι, *to be all-important*, the similar phrases, πάντ' ἔχειν (569 ὥστ' ὀρθουμένης εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε) πάντα γίγνεσθαι (L. and Sc. *s. v.* παντοῖος), and the note on 1369 where πάντ' εἶναι itself recurs in a very similar context. The thought is expanded in 230 foll. The curious scholion which has suggested the alteration γιγνώσκεις or γιγνώσκω is itself corrupt—κάκιστος ἀνδρῶν· ἐν ᾧ ἦν μοι πάντα κάκιστος ἀνδρῶν ἐκβέβηκεν· οἱ δ' ὑποκριταὶ οὐ συμπεριφερόμενοι τῷ τρόπῳ (*not following the sense*) λέγουσι 'γινώσκειν καλῶς.' It should be λέγουσι 'γινώσκεις καλῶς'; the actors, not seeing that two lines formed one sentence, altered γιγνώσκειν to γιγνώσκεις to make 228 complete in itself, making the construction to be γιγνώσκεις καλῶς ἐν ᾧ ἦν μοι πάντα. Why should they have changed γιγνώσκεις or γιγνώσκω, if they had it, to γιγνώσκειν?

230. γνώμην ἔχει, *can feel*; γνώμη= consciousness; cp. *Hel.* 1015, ὁ νοῦς τῶν κατθανόντων ζῇ μὲν οὐ γνωμὴν δ' ἔχει.

234. λαβεῖν κακοῦ γὰρ τόδ' ἄλγιον κακὸν C, τοῦτ' BE, τοῦτο γ' *a* Stobaeus (τοῦ γ' cod. A Stobaei) τοῦδ' ἔτ' S (L τοῦδε τ' P). This extraordinary list of variants shews that the line was in confusion from an early date. Brunck's τοῦτ' ἔτ' is simple, too simple in this case to be true. Like almost all the corrections proposed it proceeds on the assumption that τόδ' is the faulty point. But there are several objections which cannot be so removed. The break after the first iambus λαβεῖν is a rare rhythm, especially when, as here, there is no emphasis on the word; nor is it reasonable to make so sharp an antithesis between πόσιν πρίασθαι and δεσπότην σώματος λαβεῖν as κακοῦ.....ἄλγιον κακόν implies, the one being involved in the other; and lastly κακοῦ is superfluous and inelegant. Wecklein writes ἐκείνου γὰρ τόδ' ἄλγιον κακόν. Prinz would omit the line, but there is really nothing to account for an interpolation (see *Rhein. Mus.* XXX. p. 133). It is no easy to see what can have been said, but if anything is wanting to the sense it is an answer to the question naturally raised by the previous line—why the woman should *accept* a husband on such terms. She

κἀν τῷδ' ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν 235
ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξίν, οὐδ' οἷόν τ' ἀνήνασθαι πόσιν.
ἐς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
ὅτῳ μάλιστα χρήσεται ξυνευνέτῃ. 240
κἂν μὲν τάδ' ἡμῖν ἐκπονουμέναισιν εὖ
πόσις ξυνοικῇ μὴ βίᾳ φέρων ζυγάν,
ζηλωτὸς αἰὼν· εἰ δὲ μή, θανεῖν χρεών.

does so, Medea might say, because *not to accept*, and live a maid, *is a worse alternative*. This idea would be expressed as in the text (for the postposition of the negative in an antithesis, see Kuehner § 512 note 1). The repetition of λαβεῖν accounts for the loss of the word and the consequent patching for the variations. A parallel to the emphasis given to λαβεῖν by its position, preparing the ear for the explanatory clause which follows, will be found at 546, τοσαῦτα...ἔλεξ'· ἄμιλλαν γὰρ σὺ προύθηκας λόγων,

240. **χρήσεται** (Wecklein χαρίσεται, but apart from other objections it should be χαριεῖται) *She must divine, since she learns it not at home, wherewith she may best manage a husband; and if as we train ourselves in this feat, our lord proves a patient mate and rebels not against the yoke, then life is worth caring for—else, no cure but death.* The metaphorical phrases of this passage are taken from the riding-school, the husband being regarded as an untamed and unfamiliar creature whose paces must be learned. Cp. the well-known anecdote of Socrates (Xen. *Symp.* 2. 10) where the sarcasm is retorted upon wives; I keep Xanthippe, [illegible] as athletes keep a bad-tempered horse; *νομίζουσιν ἢν τοὺς θυμοειδεῖς ἵππους δύνωνται κατέχειν, ῥᾳδίως τοῖς γε ἄλλοις ἵπποις χρήσεσθαι*: and Xen. *Ed. Cyr.* 4. 3. 9, *χαλινοὶ οἷς πείθονται, καὶ τἆλλα ὅσα δεῖ ἵπποις ἔχουσι χρῆσθαι*. The middle form *ἐκπονεῖσθαι* is almost a technical term in this connexion; see Xen. *Hipparch.* 8. 6, *τῶν γυμνικῶν ἀσκημάτων τὰ πολλὰ σὺν ὕδρωτι ἐκπονοῦνται, τῆς δὲ ἱππικῆς τὰ πλεῖστα μεθ' ἡδονῆς*: *ibid.* 8. 2. *ἵπποι ἐκπεπονημένοι* (*trained*) *τῇ ἐλάσει*, *ibid.* 8. 3. *ἐκπεπονημένοι τοὺς πόδας*. The word *ἤθη* is also appropriate, as appears from *Hipp.* 1220, *ἱππικοῖσιν ἤθεσι συνοικῶν*. The conjecture *ὅπως* (Meineke) for *ὅτῳ* is scarcely necessary, *ὅτῳ* being instrumental. The wife needs a connubial *χαλινός*, to be found like its prototype (Pind. *Ol.* XIII. 74) by divination. **οἴκοθεν**, *in her former home*, for *οἴκοι* by the common Attic prolepsis as in *οἱ ἐκ τῆς πόλεως ἐξῆλθον* and the like, cp. *Phoen.* 294, *τὸν οἴκοθεν νόμον σέβουσα*.

241. Notwithstanding the rhythm, I think, though doubtfully, that Elmsley is right in taking εὖ with 242, and not with *ἐκπονουμέναις*. *ἐκπονεῖσθαι* is not *to achieve* but *to practise* (see preceding note); *ἐκπονεῖσθαι εὖ* therefore would mean *to practise thoroughly*, an inappropriate sense. *εὖ φέρειν*, *to bear patiently*, is certainly Euripidean, as *εὖ φέρειν χρὴ συμφορὰς τὸν εὐγενῆ* *fr.* 99, *Hipp.* 393, 398, and the tautological *εὖ...μὴ βίᾳ*, *patiently not reluctantly*, is supported by *ἑκὼν οὐ βίᾳ* *Iph. A.* 360, *πρὸς χάριν τε κοὐ βίᾳ* Soph. *fr.* 26. Perhaps however εὖ may be taken with *ἐκπονουμέναις* and still bear the sense of *patiently*.

243. **ζηλωτὸς** here, as in 1035 repre-

ἀνὴρ δ', ὅταν τοῖς ἔνδον ἄχθηται ξυνών,
ἔξω μολὼν ἔπαυσε καρδίαν ἄσης·
ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορί·
κακῶς φρονοῦντες· ὡς τρὶς ἂν παρ' ἀσπίδα
στῆναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.
ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ κἄμ' ἥκει λόγος·
σοὶ μὲν πόλις θ' ἥδ' ἐστὶ καὶ πατρὸς δόμοι
βίου τ' ὄνησις καὶ φίλων συνουσία,
ἐγὼ δ' ἔρημος ἄπολις οὖσ' ὑβρίζομαι
πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελῃσμένη,
οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,

ἢ πρὸς φίλον τιν' ἢ πρὸς ἥλικα τραπείς·

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sents *covetable* not *enviable*. ζηλόω also has this secondary sense, *Hek.* 255 ὅσοι δημηγόρους ζηλοῦτε τιμάς.

246. Spurious (Wilamomitz, *Anal. Eur.* p. 206). The expression is tautological and the metre ἥλικᾱ τραπείς inadmissible. The line was inserted to explain the ambiguity of 245, the true meaning of which is disguised from motives of delicacy.

250. **κακῶς φρονοῦντες.** *Presumptuous error!* cp. *inf.* 892, *Herakl.* 56, Æsch. *Ag.* 927. In these passages, and probably in others, κακῶς φρονεῖν has the sense which is regular in the cognate κακόφρων. See for good examples, *Herakl.* 372, ὦ κακόφρων ἄναξ...οὐχ οὕτως ἃ δοκεῖς κυρήσεις, *Supp.* 744, *Iph. A.* 391. **παρ' ἀσπίδα στῆναι,** *to stand in the armed line*, lit. *shield up to shield*. Cp. *Phoen.* 1001.

254. **βίου.** This must be classed with the examples cited on *sup.* 194 and rendered *wealth* or *luxury*. The translation *enjoyment of life* is tempting, but does not fit into a list of external and material blessings. Nor is it suitable to the usage of Euripides.

258. *in whom to find a haven from this distress:* the genitive συμφορᾶς depends upon the sense of change, that is removal from, expressed by μετὰ in composition; the word itself carries out the metaphor, συμφορὰ in relation to ships meaning 'bad weather.' Cp. *H. F.* 101, *Hipp.* 765, χαλεπᾷ ὑπέραντλος οὖσα συμφορᾷ.

259. **βουλήσομαι.** 'The tense is influenced by the thought of the future fulfilment of the wish' (Wecklein). This explanation does not quite satisfy me, for why should this influence exert itself thus casually? Is it not simply *I shall be willing to receive*, that is *content to receive?* cp. Soph. *O. C.* 1289 (cited by W.) and *Hipp.* 517, ὄνασθαι μὴ μαθεῖν βούλου, *be content with the blessing unexplained*. The other passages cited are different; in Soph. *O. T.* 1077, τοὐμὸν δ' ἐγώ, κεἰ σμικρόν ἐσ-, σπέρμ' ἰδεῖν βουλήσομαι, βουλήσομαι *shall still wish, i.e.* shall not repent of my wish; in Soph. *Ai.* 680, ἔς τε τὸν φίλον τοσᾶνθ' ὑπουργῶν ὠφελεῖν βουλή-

ἦν μοι πόρος τις μηχανή τ' ἐξευρεθῇ
πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν,
σιγᾶν. γυνὴ γὰρ τἄλλα μὲν φόβου πλέα
κακή τ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐς εὐνὴν ἠδικημένη κυρῇ,
οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.

ΧΟ. δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,
Μήδεια. πενθεῖν δ' οὔ σε θαυμάζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα, καινῶν ἄγγελον βουλευμάτων.

τὸν δόντα τ' αὐτῷ θυγατέρ' ἥν τ' ἐγήματο

σομαι ὡς αἰὲν οὐ μενοῦντα, *it shall (henceforth) be my purpose.* **οὖν** connects this line in thought with 252; 'as you cannot give me full sympathy, I will be content with your silence.' **οὖν** S; **δὲ** *r*; **τόσονδε δ' οὖν** Wecklein; for other corrections see his appendix.

261. **δίκην** *d* **δίκῃ** *r*, see on 1316. constr. **τίσασθαι πόσιν δίκην ἀντὶ τῶνδε κακῶν.**

262 is not good Greek, **γαμῶ** being used of the man, **γαμοῦμαι** of the woman only. Porson's correction **ἤ τ'** avoids this difficulty, but is arbitrary, and leaves the construction rude. There can be little doubt that Lenting was right in pronouncing the whole spurious, cp. 288 and the similar interpolation of 42.

263. **γὰρ.** Observe that this refers to 260 foll., not to the immediately preceding **σιγᾶν.**

264. Constr. **κακὴ ἐς ἀλκὴν** (*a coward in war*), **καὶ κακὴ σίδηρον εἰσορᾶν** (*and in facing steel*), **κακὴ δ'** MSS, **τ'** rightly Tyrwhitt.

265. *But in the hour when she is wronged in her love.* Lit. *whenever* it falls *that she has been wronged:* **κυρῇ** is no mere periphrasis here, if indeed it ever is; the character of the moment is described as 'casual' by way of contrast with the permanent character; cp. Soph. *Phil.* 1280, **εἰ δὲ μή τι πρὸς καιρὸν λέγων κυρῶ πέπαυμαι,** *if my words are ill-suited to the moment:* Æsch. *Eum.* 726, **ἄλλως τε πάντως χὥτε δεόμενος τύχοι,** *above all in the moment of his need:* Soph. *El.* 794, **νῦν γὰρ εὐτυχοῦσα τυγχάνεις,** *this is thine hour of prosperity:* and, a more subtle example, Soph. *Ant.* 469, **εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,** *if you think this is the folly of a moment in me.*

268. **πενθεῖν...τύχας.** This is their reply to the apologies of Medea 214—229. *I do not find it strange that at such a time you should behave as a mourner, i.e.* close your doors: cp. *Alk.* 751, where Herakles is rebuked for *entering the house* of the mourning Admetos. Paley justly observes that this is the proper sense of **πενθεῖν,** but apparently allows this passage as an exception.

269. *But here, I see, is Kreon too, the king; his coming announces some new purpose,* **καὶ** serves to draw attention to a new incident (Wecklein compares for this *Or.* 1549), but also to emphasize the important character of the approaching person.

270 must be understood as above, the chorus having no apparent reason to know more of the **καινὰ βουλεύματα** than the king's approach in itself signifies.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἐξω περᾶν
φυγάδα λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμὶ κοὐκ ἄπειμι πρὸς δόμους πάλιν,
πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.

ΜΗ. αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως·

272. **εἶπον.** See on 64.

274. *In this sentence I am present judge:* the word **βραβεύς**, commonly applied to the umpires at games, signifies properly a judge who gives a *final decision on the spot*. For the first point cp. Demosth. p. 163, where **αὐτοὺς εἶναι βραβεύτας** is opposed to **πεῖσαί τινας ἑτέρους**. But the notion of presence is even more prominent than that of decision, and has in some cases expelled it, producing, as in the Latin *arbiter*, the meaning of 'witness, spectator,' which should be added to the Lexicons. Thus in *Or.* 1065, **σὺ δ' ἡμῖν τοῦ φόνου γενοῦ βραβεύς** must be, *Do thou be spectator of our death*, 'judge,' or 'awarder' being under the circumstances absurd (Orestes is speaking of himself and Elektra to Pylades); so **φιλόμαχοι βραβῆς** in Æsch. *Ag.* 230 are the *spectators* of the death of Iphigenia, and the same rendering removes the difficulty of *Hel.* 703, **οὐχ ἥδε μόχθων τῶν ἐν Ἰλίῳ βραβεύς**; *Was not she* (the true Helen as opposed to her phantom) *spectator of our toils at Ilion?* From this association the word is used, as here, with emphasis, of one who sees his order executed; there is an exact parallel in *Hel.* 1073, **σὲ χρὴ βραβεύειν πάντα**, compared with *ibid.* 1069, **σὲ καὶ παρεῖναι δεῖ μάλιστα**. The genitive **λόγου** is not precisely objective, for **βραβεύειν λόγον** means 'to decide upon an argument' (see *Hel.* 996), not 'to give a sentence,' but rather a genitive 'of respect:' cp. Demosth. *Fals. Leg.* p. 406, **δοῦλος ἦν τῶν ῥημάτων τούτων**, which is shewn by the context to mean, *he was not free to speak these words*, literally, he was not free in respect of them.

276. **γαίας.** See on 7.

278. **ἐξιᾶσι.** *are letting out all their rope;* in modern phrase, 'are setting all sail.' The particle **δὴ** emphasizes **πάντα**.

279. **εὐπρόσοιστος.** This word is suspected, but, as I think, without reason. The analogy of **δυσπρόσοιστος**, 'hard of access,' in Soph. *O. C.* 1277 (Elmsley) justifies the derivation from **προσφέρεσθαι**, 'to approach,' and the rendering *accessible*. Wecklein **εὐπρόσορμος** (and see his appendix). **ἔκβασις**, *landing-place*, not 'escape,' which in relation to a ship at least the word could not signify. The genitive **ἄτης** has the force of an adjective or compounded substantive. **ἄτης ἔκβασις**=*storm-landing*, *i.e.* landing to be used in a storm.

280. *But cruelty shall not prevent me from asking*, though to seek reasons from cruelty is superfluous. This explanation is suggested by a similar passage in the *Troades*, 898 foll. **ἀτὰρ σχεδὸν μὲν οἶδά σοι στυγουμένη ὅμως δ' ἐρέσθαι βούλομαι**, etc. 'Humbled though I am, I will venture to ask,' is the interpretation of Porson, 'Injured though I am, I will conde-

τίνος μ' ἔκατι γῆς ἀποστέλλεις, Κρέον;
ΚΡ. δέδοικά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
συμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
κρεῖσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι,
ἢ μαλθακισθέντ' ὕστερον μεταστένειν.
ΜΗ. φεῦ φεῦ.
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ

scend to ask,' of Wecklein; the first would require κακῶς πράσσουσα, the second strikes me as alien to the sentiment of the passage.

282. παραμπέχειν λόγους, *to amuse you with a cloke of words*, παρά having the same force as in παρειπεῖν, παραπατᾶν.

284. συμβάλλεται τοῦδε δείματος *are contributories of this fear*. The genitive, if genuine, depends upon the partitive *sense* in συμβάλλεται. The construction is without example but perhaps not incredible. δείγματα Wieseler.

291. μεταστένειν, *repent*. Nauck for the MSS μέγα στένειν. Prinz objects that ὕστερον makes the correction unnecessary, but the preposition signifies change rather than mere sequence, and, besides, the MSS reading is faulty both in rhythm and sense. The same error recurs in *Andr.* 814, and *Iph. T.* 957.

294. *No man of balanced mind should ever have his children made over-learned; besides and beyond the unprofitableness which belongs to them they purchase the envy and ill-will of their neighbours: if you introduce new learning, the ignorant will think you unserviceable and not learned at all, while those who pretend to subtle knowledge will suspect your superiority and deem you an offence in the place.* (ἐν πόλει λυπρὸς S.)

From the fact that this passage is quoted by Aristotle (*Rhet.* II. 21), as the example of a γνώμη, it appears to have been celebrated, and, for terse and pregnant language, deservedly. The contrast and conflict between practical activity and culture or speculation was a favourite theme with Euripides; Elmsley refers to the famous scene in the Antiope, where the whole subject was debated by the representative characters Amphion and Zethos (see the fragments 183 foll.). The chorus in the *Bacchae* (370—431) also illustrates in many points the *language* of this speech (see particularly 395—402, 427—431). It is easier to see than to render the antithesis between ἀρτίφρων and περισσῶς σοφούς. As ἀρτίχειρ and ἀρτίπους describe a man who has the equal use of both his hands or both his feet (Plat. *Laws*, 795 D), and ἀρτιμελής one who has the use of all his limbs (Plat. *Rep.* 536 B.), so ἀρτίφρων is properly one who has the use of all his mind (Plat. *Rep. l. c.*). περισσός, as the regular con-

παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·
χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι·
τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα, τοῖς μέν εἰμ' ἐπίφθονος,

trary to ἄρτιος, is *unequal*, or rather *unequal-sided*. In this 'practical' view, therefore, special education is represented as disturbing the natural balance.

296—7 are in the same spirit: ἀλφάνειν (see the Lexicon) is a term of commerce only, meaning *to fetch* (*a price*), as in Aristophanes, *frag.* 308, '*Ah, what a sad day it was, when the crier cried over me* '*This slave for so much!* (οὗτος ἀλφάνει).' ἀργία is therefore also to be understood in its financial sense, *unproductiveness*; see L. and Sc. *s. v.* ἀργός. ἔχειν ἀργίαν is nearly = ἀργὸς εἶναι, see L. and Sc. *s. v.* ἔχω, A. I. 8. The usual interpretation makes ἔχειν ἀργίαν = κεκτῆσθαι ἀργίαν, *to bear the reproach of idleness* (cp. 218), but I think this misses the point. ἄλλης is pleonastic = *as well, also*, L. and Sc. *s. v.* II. 7. It must not be forgotten that σοφία can mean not only culture in general, but also each particular art or manufacture, the hindrance to which, from the ignorance of the public and the jealousy of the profession suggest the language of 298—301. Indeed the nature of the σοφία which had exposed Medea to suspicion, her skill in φάρμακα, makes it extremely probable that Euripides was pointing in these lines to a crying example of prejudice and bigotry exhibited before his eyes by the reception of the Ionic φυσικοί of the schools of Hippokrates and Anaxagoras. See note on 1346.

The expression προσφέρων σοφὰ σκαιοῖς, is played upon by Aristophanes *Thesm.* 1130, σκαιοῖσι γάρ τοι καινὰ προσφέρων σοφὰ μάτην ἀναλίσκοις ἂν ἀλλ' ἄλλην τινὰ τούτῳ πρέπουσαν μηχανὴν προσοιστέον, as if the metaphor were that of an engine applied to the mind (προσφέρειν μηχανήν), but this is doubtless a deliberate pun. The phrase occurs Soph. *fr.* 702, διψῶντι γάρ τοι πάντα προσφέρων σοφὰ οὐκ ἂν πλέον τέρψειας ἢ 'μπιεῖν διδούς, where the exact sense is doubtful. The trader in science carrying his ware to a place was a natural image, or rather a familiar reality, to a contemporary of the sophists.

295. **ἐκδιδάσκεσθαι** is the causative middle 'to get another taught': the force of the preposition is perhaps doubtful; 'to teach *thoroughly*' suits this particular passage, and some others, but is not required, while such cases as Xen. *Oec.* 13. 16, Plat. *Ep.* 13. 360 D, etc. suggest that the compound really meant no more than the simple verb, being strictly *to alter by informing*, that is, *make informed*; compare the innumerable compounds of ἐξ with verbs in -οω, as ἐκθηριοῦσθαι, ἐκβαρβαροῦσθαι, etc. It is perhaps needless to add that this mercantile estimate of knowledge is not to be put down to the poet or indeed to the speaker. The tone is clearly sarcastic.

303—305. The critical difficulty of this passage is well known, and I do not pretend to certainty respecting it. The MSS give 304, 5, thus: τοῖς δ' ἡσυχαία τοῖς δὲ θατέρου τρόπου | τοῖσδ' αὖ προσάντης εἰμὶ δ' οὐκ ἄγαν σοφή, with the

τοῖς ἡσυχαίοις, τοῖς δὲ θατέρου τρόπου
τοῖσδ' αὖ προσάντης εἰμὶ κοὐκ ἄγαν σοφή.* 305

variant τοῖς δ' αὖ in the second line. Both lines contain expressions closely resembling others in the play (see 583, 808), and the received theory is that both, or at least 304, are spurious. (Prinz takes an intermediate view, but evidently without faith, rejecting 304 and the latter part of 305, where he supposes the genuine words to be lost.) As to 305, it was pointed out by Musgrave that one scholiast had κοὐκ. ἐναντία εἰμὶ τοῖς ἀπαιδεύτοις καὶ οὐκ ἄγαν σοφή schol. This gives exactly the sense required (see 299), and the alteration of it to the MSS reading can be explained by a misunderstanding of προσάντης (see below) and the similarity of 583.

304 I should readily reject, if I could see why the mere existence in a context not in the least resembling the present of such a line as 808 should have caused any one to introduce a similar line here in defiance of the sense, or how the interpolator can have understood his own work. Moreover, the repetition of εἰμὶ (the remark has been made before), shews that something intervened between 303 and 305. In this perplexity some light may be obtained from the Euripidean use of ἡσυχαῖος, which exhibits a curious phase of meaning; such indeed as to suggest that like 'precisian,' or 'quietist,' or 'virtuoso,' it may even have been for the time a class-name.

The word and its cognates are more than once applied by Euripides to the character of the man of learning, of *quiet*, sedentary, or studious life. Compare *Ion*, 598, δυνάμενοι εἶναι σοφοὶ with *ibid.* 601, ἡσυχάζων; *frag.* 556, where τὸ ἡσυχαῖον is attributed to the συνετός, as opposed to the σκαιός or ἀμαθής; *Bacch.* 388 ὁ τᾶς ἀσυχίας βίοτος καὶ τὸ φρονεῖν. It is possible, therefore, that τοῖς ἡσυχαίοις should here be used by way of variety for τοῖς σοφοῖς, and τοῖς θατέρου τρόπου for τοῖς σκαιοῖς. τοῖσδε in 305 will then be a mere repetition of τοῖς θ. τ., the literal translation being, 'and for those of the other character, to them etc.' Such a use of οὗτος and ἐκεῖνος is not uncommon in prose, as Xen. *Ed. Cyr.* 6. 1. 17, ὑμεῖς δὲ τὰ πρόσορα ὑμῖν αὐτοῖς τῆς Ἀσσυρίας ἐκεῖνα κτᾶσθε καὶ ἐργάσεσθε (see for other examples Kühner, § 469. 4), and since after a relative ὅδε stands in poetry for the prose οὗτος (as in Soph. *Ant.* 666. ἀλλ' ὃν πόλις στήσειε τοῦδε χρὴ κλύειν), there is no reason why it should not do so in the analogous construction here supposed; at the same time it would be easily misunderstood, and the previous line altered accordingly in imitation of 808. For the repetition τοῖς ἡσυχαίοις after τοῖς μὲν see Kühner, § 527. 3. note 3. The tone and style of these lines are but imperfectly suited to the situation of Medea; but they exactly suit the fortunes of φυσική, and Euripides was probably thinking less of the type than of the antitype (see preceding notes).

305. *While as for the ignorant, they find me hard to please and not so wise after all.* προσάντης, lit. *uphill, difficult*, has, when applied to persons, precisely the sense of the French *difficile, hard to please*, and apparently no other; cp. Xen. *Apol.* 33, ὥσπερ οὐκ ἦν πρὸς τἄλλα τἀγαθὰ προσάντης, Plut. *Cat.* c. 1, τοῖς κολακεύουσιν τραχὺς ὢν καὶ προσάντης, a sense in which it might well be applied by the σκαιοί to the inventor of καινὰ σοφά, whose objection to the traditional theories must seem to them mere captiousness. The usual renderings, *annoying, lästig, aliis sum offensioni quod gravia a me metuunt*, are based upon such passages as Hdt. 7. 160, προσάντης λόγος, *a difficult proposal* (*to swallow*) Plut. 796 B, προσάντη φάρμακα, *Iph. T.* 1012. etc. Even so, however, we ought to translate it *to the ignorant I* (that is, my σοφία) *am difficult* (*of acceptation*), rather

σὺ δ' αὖ φοβεῖ με μή τι πλημμελὲς πάθῃς·
οὐχ ὧδ' ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,
ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
τί γὰρ σύ μ' ἠδίκηκας; ἐξέδου κόρην
ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε,
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν·
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐᾶτέ μ' οἰκεῖν. καὶ γὰρ ἠδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι.

ΚΡ. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν
ὀρρωδία μοι μή τι βουλεύῃς κακόν,
τοσῷδε δ' ἧσσον ἢ πάρος πέποιθά σοι·
γυνὴ γὰρ ὀξύθυμος, ὡς δ' αὕτως ἀνήρ,
ῥᾴων φυλάσσειν ἢ σιωπηλὸς σοφός.

than 'unpleasant.' But could *a person* be called *difficult* in this sense at all? It is noticeable that Hesychius in mentioning it uses the neuter gender, πρόσαντες. σκληρόν, ἀηδές.

306. **σὺ δ' αὖ φοβεῖ με.** σὺ δ' οὖν Es: if this be adopted δ' οὖν marks the dismissal of the general law and the transition to the present case, *but you, to come to the present*, etc., a use illustrated by Paley from Æsch. *Ag.* 34, 224, 255. But as the *fear* of unfamiliar science is not specified in the foregoing picture, αὖ is more appropriate. φοβεῖ is emphatic. 'I am accustomed,' she says, 'to the contempt of the dull and the jealousy of the cunning, in you I find the new (αὖ) antipathy of *fear*.'

308. *that I should pick a quarrel.* The prepositions ἐς and ἐξ jointly convey the notion of *aggressive* or *unprovoked* injury, in which you quit your own ground to invade. Cp. *Alk.* 709, *Andr.* 867. This explains γὰρ in the next line.

309. **σὺ γὰρ τί** S. τί γὰρ σὺ r.

311. Logically the construction should have been ἐμὸν π. μισῶ, σὲ δ' οἶμαι σωφρονοῦντα δρᾶν τάδε. The change throws greater emphasis upon οἶμαι, which, in this parenthetical position, signifies *presumably, of course*. **σωφρονῶν**, in cool prudence and not as Jason from passion or ἀφροσύνη. A comma at τάδε seems more suitable than a full stop, καὶ νῦν in 312 being used as if καὶ τότε or τότε τε had preceded. Possibly τ' has dropped out between σωφρονῶν and ἔδρας.

314. A woman speaking of herself in the plural uses the masculine (canon Dawesianus). Wecklein adds the explanation that the special signification of sex is unsuitable to the generality of the expression.

316. **ἔσω φρενῶν.** Constr. with βουλεύῃς, the displacement being justified by the emphatic antithesis to ἀκοῦσαι μαλθακά.

320. **ῥᾴων φυλάσσειν**, *more easy to watch*, that is, their motions and purposes are more easily discovered. σοφὸς is part of the subject to both clauses, the meaning being 'cunning, whether of woman or man, is more easily detected in a quick temper than in a reserved.' Such a quasi-compound as σιωπηλὸς - σοφὸς, *schweigsam-listig* is not Greek. Some of the translations are likely to mislead.

ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ' ἄραρε, κοὐκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν οὖσα δυσμενὴς ἐμοί.
ΜΗ. μή, πρός σε γονάτων τῆς τε νεογάμου κόρης.
ΚΡ. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.
ΜΗ. ἀλλ' ἐξελᾷς με κοὐδὲν αἰδέσει λιτάς;
ΚΡ. φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.
ΜΗ. ὦ πατρίς, ὡς σου κάρτα νῦν μνείαν ἔχω.
ΚΡ. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.
ΜΗ. φεῦ φεῦ, βροτοῖς ἔρωτες ὡς κακὸν μέγα.
ΚΡ. ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.
ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.
ΚΡ. ἔρπ' ὦ ματαία, καί μ' ἀπάλλαξον πόνων.

322. **τέχνην ὅπως μενεῖς.** *a device by means of which you will stay*, or, in English form, *all your devices will not enable you to stay.*

324. Constr. **πρὸς γονάτων σε** (λίσσομαι).

325. **λόγους ἀναλοῖς.** Both terms are emphatic; *mere waste of words!*

326. **ἀλλ' ἐξελᾷς με.** This line is syntactically continuous with the preceding, the person of the verb and pronoun being altered, and the interrogative tone adopted, to suit the change of speakers. In Kreon's mouth it would have been **οὐκ ἂν πείσαις, ἀλλ' ἐξελῶ σε.** Hence the conjunction **ἀλλά.** So in the next line—**φιλῶ γάρ** stands as if **οὐκ αἰδέσομαι** had preceded; in the case of **γάρ** the idiom is frequent and well known, but it has a much wider application, particularly in **στιχομυθία**, where any device for connecting the fragments was acceptable.

327. **φιλῶ**, emphatic (note the position), not being your **φίλος** I owe you no **αἰδῶς** (*feeling*). That **αἰδεῖσθαι φίλους** was a commonplace may be inferred from *Iph. A.* 839, **πᾶσιν τόδ' ἐμπέφυκεν, αἰδεῖσθαι φίλους**, where it is not improved by the absurd addition, **καινοὺς ὁρῶσι καὶ γάμων μεμνημένους**?

329. *Yes, nought so dear as fatherland, save, methinks, a child.* For **γὰρ** see on 326. Those who would alter **ἔμοιγε** to **κἄμοιγε** do not observe that the word qualifies not the general rule **φίλτατον πολύ**, but the exception **πλὴν τέκνων**, the full sense being **πάτρις γὰρ φίλτατον πολύ, πλὴν ἔμοιγε φίλτερα τέκνα.** There is, as Wecklein says, an implied reproach upon Medea's flight from Colchis, which suggests her reply. **πόλις** (for **πολύ**) a^2.

330, 1. **ἔρωτες —τύχαι**, plural of generality. **ὅπως...τύχαι**, that is, **ἢ κακὸν μέγα ἢ ἀγαθὸν μέγα, ὅπως ἂν καὶ παραστῶσιν αὐτοῖς τύχαι ἢ κακὴ ἢ ἀγαθή**, *a curse or a blessing, according to the fortunes, that attend them*, one half of the alternative being suppressed. There is a similar ellipse in the parallel passage, *Tro.* 1051 **Ε. οὐκ ἔστ' ἐραστὴς ὅστις οὐκ ἀεὶ φιλεῖ. Μ. ὅπως ἂν ἐκβῇ τῶν ἐρωμένων ὁ νοῦς**, that is, **ἢ ἀεὶ φιλεῖ ἢ οὐκ ἀεί, ὅπως ἂν ὁ νοῦς** (*virtue*) **τῶν ἐρωμένων ἢ ἀεὶ ἐνῇ, ἢ οὐκ ἀεί**, for which last alternative **ἐκβῇ**, *proves in the result*, is briefly put: to supply **ἢ ἀγαθὸς ἢ κακὸς** without suggestion from the context is too harsh. Kreon is mentally comparing the prosperous love of his daughter and Jason; Medea understands him and (332) invokes a curse upon it.

332. *Let not the author of these woes escape thy vengeance.* **τῶνδε...κακῶν** is not, of course, a dependent interrogative.

ΜΗ. πονοῦμεν ἡμεῖς κοὐ πόνων κεχρήμεθα.
ΚΡ. τάχ' ἐξ ὀπαδῶν χειρὸς ὡσθήσει βίᾳ. 335
ΜΗ. μὴ δῆτα τοῦτό γ', ἀλλά σ' αἰτοῦμαι, Κρέον,
ΚΡ. ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.
ΜΗ. φευξούμεθ'· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.
ΚΡ. τί οὖν βιάζει κοὐκ ἀπαλλάσσει χθονός;*
ΜΗ. μίαν με μεῖναι τήνδ' ἔασον ἡμέραν· 340
καὶ ξυμπερᾶναι φροντίδ' ᾗ φευξούμεθα,
παισίν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ

333, 4. These are not perhaps very good lines, and recall the dictum of a keen critic on the incongruousness of ingenuity and pathos, but injustice has been done to Euripides by a misunderstanding as old as the scholiasts. **ἀπάλλαξόν με πόνων** is *save me trouble*, that is, the trouble of forcing you away, by going quietly yourself. Thus in *Supp.* 397, Theseus, about to send a message to Thebes, sees a Theban herald approaching and says to his own, **ἐπίσχες, ἵν' σ' ἀπαλλάξῃ πόνου**: see also *Tro.* 1150, and *Iph. T.* 994, Iphig. to Orestes, 'By procuring your escape, I shall spare my hand your murder,' **σφαγῆς σῆς χεῖρ' ἀπαλλάξαιμεν ἄν**. The usual rendering, *deliver me of my anxiety* (*libera me curis, nimm von mir meine Sorgen*, see 282), makes 334 unintelligible. Elmsley calls it 'iocus satis frigidus,' and observes, 'Quasi *curarum* ac divitiarum eadem natura sit, ut qui alienas tollat suas augeat,' the answer to which is that **πόνοι** does not mean *curæ*. Translate, *Go...and spare my pains. I have my pains and need take none for you*, i.e. I have too much trouble of my own to be so sparing of yours. The retort marks the king's brutality and is perfectly reasonable. Kreon answers, still sneering, *It will be* short *work if my menials thrust you forth.*

336. **μὴ τοῦτό γε**, i.e. **μὴ τάχα**, *not at once.*

338. **οὐ τοῦτο**, i.e. **οὐ τὸ φεύγειν**. *Not as to that* (emphasis on **τοῦθ'**) *do I implore your grace.* Strictly speaking, **τοῦτο** is accusative 'of respect' after the whole phrase **ἱκέτευσα τυχεῖν σοῦ**, and so also in 259; it is extremely doubtful whether **τυγχάνειν**, *to obtain*, can take an objective accusative (see some of the supposed examples in Elmsley on line 741, according to his numeration; all of them can be explained as cases of *attraction*). **τυγχάνειν τινός** (gen. of the person) is *to win one*, i.e. win his favour.

339. **οὖν δ' οὖν** P **δ' αὖ** *r.* Wecklein explains **αὖ** by supposing that Medea has risen and here falls again upon her knees, which seems inconsistent with the rapidity of the preceding dialogue. **δ' οὖν** is also inappropriate. **βιάζει**, *struggle;* Medea in her suppliant attitude still clings to the feet of Creon. Cp. *Hipp.* 325, **βιάζει χειρὸς ἐξαρτωμένη.**

341. **ξυμπερᾶναι φροντίδα** is a poetical expansion of **ξυμπεράναι**, *to conclude*, in the logical sense, *to work out in thought.* **ᾗ φευξούμεθα**, *the manner of our exile*, literally, *the way* or *circumstances in which we are to be exiles.* **ᾗ** is the common modal case; I agree with Paley in disbelieving the interpretation, *in which direction we are to fly*, which is surely a strange way of saying, *where we are to find refuge.*

342. **ἀφορμὴν**, *fund, means to begin upon*, exactly parallel in etymology to our *start* in life, or as a scholiast expresses it in his own Greek, **προβολὴν εἰς τὸ ζῆν**. See the Lexicon. Not exactly *means of subsistence* (*Unterhalt*), the larger word being used *ad invidiam* as if the children

οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἰκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν.
τοὐμοῦ γὰρ οὔ μοι φροντίς, εἰ φευξούμεθα,
κείνους δὲ κλαίω συμφορᾷ κεχρημένους.
ΚΡ. ἥκιστα τοὐμὸν λῆμ' ἔφυ τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι,
ὅμως δὲ τεύξει τοῦδε· προυννέπω δέ σοι,
εἴ σ' ἡ 'πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ· λέλεκται μῦθος ἀψευδὴς ὅδε.
νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν·
οὐ γάρ τι δράσεις δεινὸν ὢν φόβος μ' ἔχει.†

must now go out into the world. The *refuge* of some translations has no authority. Grammatically ἀφορμὴν depends loosely upon the notion μηχανᾶσθαι involved in ξυμπ. φροντίδα and afterwards expressed.

345. Probably an interpolated expansion of καί σύ τοι παίδων πατὴρ (Nauck). εἰκὸς not εἰκὸς ἐστὶν is the use of Euripides.

346. *For my own banishment I care not.* τὸ ἐμὸν = ἐμὲ: *el that*, strictly *whether*, as after θαυμάζω, etc.

347. **συμφορᾷ κεχρημένους** *that they have part in* (lit. *have had to do with*) *calamity*. Cp. *Herakl.* 712—14 Alkmene (to Iolaos, who is arming): τί δ', ἢν θανῇς σύ, πῶς ἐγὼ σωθήσομαι; Iolaos: παιδὸς μελήσει παῖσι τοῖς λελειμμένοις (the situation shews that Hyllos is meant, see *Herakl.* 661), Alk. ἢν δ' οὖν, ὁ μὴ γένοιτο, χρήσωνται τύχῃ; that is, *What, if Hyllos should share thy fall?*

348. *My temper is all unfit for a king.*

349. **πολλὰ δὴ διέφθορα.** *I have done many a mischief;* lit. *spoilt many a thing.*

355, 6. δράσεις ES δράσαις *r*. Nauck, (*Stud. Eur.* p. 119), protests with force against these lines. To the first there is no objection, but it must be admitted that the second is very lame. Wecklein and Prinz both reject them. But Nauck does not assign, nor do I see, any reason for the interpolation, and without this it cannot be presumed. Moreover the external evidence which he adduces will not bear inspection. Didymos, he says, recognised after 356 yet another repetition of σιγῇ δόμους εἰσβᾶσ' ἵν' ἔστρωται λέχος (380), which as we saw was interpolated with other lines at 41: now as the MSS of Didymos were better than ours we have proof of some interpolation in this place, and may assume that it included 355—6. Of the MSS of Didymos, however, we cannot speak, for the scholion upon which this depends says merely Δίδυμος μετὰ τοῦτο φέρει τὸ "σιγῇ...λέχος," καὶ μέμφεται τοῖς ὑποκριταῖς ὡς ἀκαίρως αὐτὸ τάσσουσιν, that is, Didymos *brings* or *transfers* the line to this place, not says that he found it there. But in truth it is almost inconceivable that a professed critic, or any one else, deliberately supposed that σιγῇ ...λέχος followed 356, and I submit that the scholion itself must have slipped to the wrong line, and belongs in reality to 380, where see note. Still, Nauck's strictures are just. No one familiar with Euripides will readily believe that he

ΧΟ. δύστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποῖ ποτε τρέψει· τίνα προξενίαν
ἢ δόμον ἢ χθόνα σωτῆρα κακῶν;
ὡς εἰς ἄπορόν σε κλύδωνα θεός,
Μήδεια, κακῶν ἐπόρευσε.

ΜΗ. κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;
ἀλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτέ, πω.
ἔτ' εἶσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε,
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδ' ἂν προσεῖπον οὐδ' ἂν ἡψάμην χεροῖν.
ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο,
ὥστ' ἐξὸν αὐτῷ τἄμ' ἐλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
μεῖναί μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδούς,
οὐκ οἶδ' ὁποίᾳ πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρί,

wrote 356 as our MSS give it. It is at once redundant and incomplete. δεινὸν is mere padding, and on the other hand the limitation, *in so short a time*, or the like, the very kernel of the thought, is omitted. This, if the lines are genuine, is the difficulty; it might be removed, for one way, thus—οὐ γάρ τι δρᾶσαι λεῖον ὧν φόβος μ' ἔχει, *for it is no smooth matter* (οὐ λεῖόν τι) *to accomplish what I dread*, 'and therefore,' he would say, 'I may defy you for this little time.' This is very close to the reading of the majority of the MSS.

359. For the loose construction of the accusatives, cp. *Phoen.* 977, ποῖ δῆτα φεύγω; τίνα πόλιν; τίνα ξένων; (Elmsley). The insertion ἐξευρήσεις (361 in MSS) has been rightly ejected. προξενίαν P, προ*ξενίαν *a*, πρὸς ξενίαν *r*. Cp. note on 185.

363—408. A perfect specimen of simple nervous rhetoric.

365. οὔτι πω ταῦτα ταύτῃ ἐστί, *it has not quite come to that* (τὸ ἄπορον) *yet*. Cp. Aristoph. *Eq.* 843 (Valckenaer).

367. **τοῖς κηδεύσασι**, *the match-maker*; note the regular plural, though Kreon only is meant, the character not the person being described.

368. **τόνδε**. She points to the place where he stood.

370. **χεροῖν**, dative.

371. **μωρίας** *weakness, sentiment*; see note on 61. In *Herakl.* 147, 417 it is applied as here, to sentimental facility towards a suppliant.

373. **ἀφῆκεν** *remitted*. ἐφῆκεν, *permitted*, Nauck, but the MSS text is possible.

375. **πόσιν τ' ἐμόν**. This is afterwards abandoned for a more subtle revenge.

ἢ θηκτὸν ὥσω φάσγανον δι' ἤπατος,
σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος.
ἀλλ' ἔν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ᾗ πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἑλεῖν.
εἶεν·
καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
ξένος παρασχὼν ῥύσεται τοὐμὸν δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῇ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον·
ἢν δ' ἐξελαύνῃ συμφορά μ' ἀμήχανον,*

379. ὧδε καλῶς κεῖται. Δίδυμος σημειοῦται ὅτι κακῶς οἱ ὑποκριταὶ τάσσουσιν †ἐπὶ τῶν δύο† τὸ σιγῇ δόμους εἰσβᾶσα. schol. ἐπὶ τῶν δύο is a corruption of the reference to the interpolation; if our text of the prologue agrees with that of Didymos, which there is no reason to doubt, it should be ἐπὶ τῷ μ΄ '*at line* 40,' for the position of the note and the nature of the case show that the observation of Didymos referred to both 379 and 380, which correspond to 40 and 41. The cause of the corruption is the resemblance in cursive writing of μ΄ (τεσσεράκοντα) and υ΄ one form of β΄ (δύο).

384. **τὴν εὐθεῖαν** (ὁδὸν), adverbial accusative ("quasi-cognate") to ἑλεῖν. *Best take the obvious way and slay them, as I am best skilled to do, by poison.* εὐθὺς is used not quite in the common sense, but there is hardly ground to pronounce, with Prinz, τὴν εὐθεῖαν corrupt. τὴν σοφίαν (gloss. τὴν τέχνην minio superscr.) E, but these are only false explanations of the ellipse.

385. **σοφοί**, Dalzel. σοφαὶ MSS, but see on 314. πεφύκαμεν σοφαὶ must refer to the sex in general, but such an observation, even if true, would be quite out of place.

386. **καὶ δὴ τεθνᾶσι** *suppose them slain.* Cp. *Hel.* 1059. Æsch. *Eum.* 894.

390. **πύργος**, metaphorical.

392. ἢν ἐξελαυνομένη ἀμήχανος ὦ, *if, when my fortune exiles me, I am without a plan.* ἀμήχανος MSS. But ἀμήχανος, like the English *desperate*, has two meanings, (1) as applied to persons, *helpless, without a device or plan*, cp. 408, *Her.* 472, etc.; (2) as applied to things, *that against which devices are weak or powerless* (cp. ἄμαχος), *hard, irresistible, not to be prevented*, as 447, 552, πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους, etc.: I can find no passage, unless it be the present, in which there is any confusion between these two. The MSS reading ought therefore to be translated, *if I am banished by a misfortune which cannot be prevented*, which entirely misses the point, as Medea has no hope or thought of escaping exile. It is not of course to be assumed that Euripides could not be guilty of a confusion, but till a parallel is produced, I shall prefer to accuse an unknown transcriber or ὑποκριτής of misapplying his recollec-

αὐτὴ ξίφος λαβοῦσα, κεἰ μέλλω θανεῖν,
κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
οὐ γὰρ μὰ τὴν δέσποιναν ἣν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
Ἑκάτην, μυχοῖς ναίουσαν ἑστίας ἐμῆς,
χαίρων τις αὐτῶν τοὐμὸν ἀλγυνεῖ κέαρ.
πικροὺς δ' ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
ἀλλ' εἶα· φείδου μηδὲν ὧν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη·
ἔρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
ὁρᾷς ἃ πάσχεις· οὐ γέλωτα δεῖ σ' ὀφλεῖν
τοῖς Σισυφείοις τοῖσδ' Ἰάσονος γάμοις,

tions of 552 and similar passages. The translators either boldly transfer the epithet (Hartung), or force ἐξελαύνῃ, as thus, Und treibt mich unbezwinglich Unglück *vorwärts* (P. Martin).

394. **τόλμης δ' εἶμι πρὸς τὸ καρτερόν** *will take the bold path of daring.* The metaphor of the πολλαὶ ὁδοί is still preserved, see 376, 391, and cp. *Hel.* 991, *Supp.* 882, cited above on 194. In the phrase πρὸς τὸ δεινὸν ἰέναι, which has been quoted here, the metaphor is different; see on 403.

397. **Ἑκάτην**, the moon, by whose light "Medea gathered the enchanted herbs that did renew old Æson"; *Merch. of Venice*, 5. 1. The worship of Hekate was popular at Athens (see *Dict. Myth.* s. v. Hekate) a link of connexion not unimportant, considering the audience and the sequel of the story.

398. *Not one of them shall laugh that have galled the soul that is in me.* The words κέαρ and καρδία require great care in translation. The *heart* in English poetical psychology is especially the place of the soft emotions; καρδία and still more κέαρ belong generally to the most violent, such as anger, being supposed as we have seen (99) to contain the χόλος of bitterness. Euripides has κέαρ only here and at 911, both of indignation, cp. Æsch. *P. V.* 245, ἠλγύνθην κέαρ, *my heart is sore* (with *indignant* pity, notice ξυνασχαλᾷ in 243), *ibid.* 18; ἀπαράμυθον κέαρ, *inexorable wrath*, *ibid.* 379, 390, Soph. *O. C.* τοὐμὸν οὐκ ὀκνεῖ κέαρ, *my spirit is quick enough*, i.e. I know how to resent an offence, where there is the same emphasis upon τοὐμὸν as here.

399. *I will make them rue and repent for their marrying and their giving in marriage, and their banishing of me:* cp. *Bacch.* 357, *Supp.* 833, etc.

403. **ἔρπ' ἐς τὸ δεινόν** *face the peril*, lit. *go towards it. Herakl.* 562, σφαγῆς γε πρὸς τὸ δεινὸν εἶμ' ἐγώ, *for a little bloodshed I shall not blench*, *Hek.* 516, πρὸς τὸ δεινὸν ἐλθεῖν, *to face the horror*, opposed to αἰδεῖσθαι, *to shrink from it.* These passages have been already collected by Elmsley and others, but not properly distinguished from 394 and those there cited.

405. **τοῖσδε**, Herwerden. τοῖς τ' MSS. The correction seems to me certain; τοῖς Σισυφείοις τοῖς τ' Ἰασόνος γάμοις, can only mean *to the children of Sisyphus and the marriage of Jason*, or *to the Sisyphean marriage and the marriage of Jason*, and neither is good sense. The γάμος was *Sisyphean* in two senses; first, as contracted with the house of Sisyphus (see *Il.* 6. 152), and also as worthy of that

γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο.
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες, ἐς μὲν ἔσθλ' ἀμηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.
ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, στρ. 410
καὶ δίκα καὶ πάντα πάλιν στρέφεται.

wily and covetous hero. With the sarcastic emphasis of the epithet Wecklein compares *Iph. A.* 524, Soph. *Ai.* 190, τᾶς ἀσώτου Σισυφιδᾶν γενεᾶς, and Paley, Hesych. Σισυφείοις· Κορινθίοις κακοῖς ἀπὸ Σισύφου βασίλεως, which gives the precise double meaning of this passage, and no doubt refers to it.

407. *And skill thou hast; moreover—I am a woman.* The abrupt change of grammatical form indicates this pause adding significance to the bitter irony of the last words. "During the chorus which follows Medea remains upon the stage in deep reflection." Wecklein.

410—445. After the conduct of Jason and Medea, say the Chorus, men must withdraw the claim which they have made to moral superiority over women. Literature, indeed, has supported it, but that would have been otherwise if 'the lions had been the painters.' Hellas, in the person of the husband, is put to shame by the barbarian wife, for whose misery they express the deepest compassion.

410. *The mystic river-head flows upwards.* 'A proverb denoting a complete reverse of conditions.' Hesychius. 'Meaning that nature is inverted and the treachery of woman transferred to man.' schol. In the Lexicon and commentaries upon this and other passages it is said that πηγαί means not only *a fount* but also *a stream* and even *water*. But this is without evidence. The name *fount* is frequently applied, as a ritual term, to the liquid used *in lustration*, probably to signify its purity, but if this proves that πηγαί means *water*, it equally proves that it means *wine* and *honey* (Soph. *O. C.* 479). In Æsch. *P. V.* 89, 435, it is the earth-born *springs* which sympathize with the earth-born Titan. The metaphorical uses of the word point clearly to the one common sense, with the seeming exception of *Kyk.* 496, βοτρύων πηγαῖς ἐκπεπασθείς, where ἐκπεπασθείς is absurd and a corruption of ἐκποτισθείς. Eur. *fr.* 368 is the only dubious instance in the tragedians, but even there the usual meaning is not inappropriate, *their bed is the unstrewn ground and no fountain moistens their feet*, πηγαῖς οὐχ ὑγραίνουσιν πόδας. The etymology of πηγή is uncertain, but there is no reason to suppose that it has anything to do with *water;* from Soph. *O. T.* 1387, τῆς ἀκούουσης...πηγῆς δι' ὤτων, *the hearing channel of the ear*, we may conclude that it originally meant *pipe* or *perforation*, and that the common sense of *fountain* is secondary. I would suggest that πηγαί at first signified *drills* or *bores* in which anything was *planted;* cp. πῆξαι σκῆπτρον, *to plant a wand* (Soph. *El.* 420) and the like. Hence it would be applied from the similarity of appearance to the holes through which water welled up. All fountains were ἱεραί (cp. Soph. *O. C.* 469), not merely as the abode of deities, but from their primal self-created character, like that of the elements, the ἱερὸν πῦρ (Soph. *fr.* 480), ἱερὰ γῆ (Soph. *O. T.* 706), ἱερὸς ὄμβρος (Soph. *Phil.* 706), etc. Here also it is to the πηγαί rather than the ποταμοί that the epithet truly belongs, but as the two words form one idea, the grammatical connexion of the adjective matters little.

411. *Nature and the universe are turned upside down*, δίκα, the *custom*, or *order* of nature; this, the original sense of δίκη (L.

ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ
οὐκέτι πίστις ὄραρε.
τὰν δ' ἐμὰν εὔκλειαν ἔχειν βιοτὰν 415
στρέψουσι φᾶμαι·
ἔρχεται τιμὰ γυναικείῳ γένει·
οὐκέτι δυσκέλαδος φάμα γυναῖκας ἕξει. 420
μοῦσαι δὲ παλαιγενέων λήξουσ' ἀοιδᾶν ἀντ.

and Sc. *s. v.*), has not, I believe, been previously noticed in the tragedians, but it certainly occurs in this ancient proverb and in one or two others, δίκα τοῖς παθοῦσιν μαθεῖν ἐπιρρέπει, Æsch. *Ag.* 250, Eur. *Supp.* 746; that we '*learn wisdom by experience*' is a law of nature rather than of justice; παρά τ' ἐλπίδα καὶ παρὰ δίκαν, *contrary to natural expectation*, Eur. *fr.* 1013. The rare phrase πρὸς δίκης (*Supp. l. c.*) appears again Soph. *El.* 1211, πρὸς δίκης οὐ στένεις, *your sighs are not in place*, lit. not in due course. To give δίκα here its later sense of *justice* is exactly contrary to the meaning, for the women are arguing that *justice* is about to be satisfied, and women to have their rights through a signal contradiction of common experience. **πάντα** for the prose τὰ πάντα is another term of poetical physics; so Parmenides says of Heraklitos, πάντων δὲ παλίν τροπός ἐστι κέλευθος, frag. in Ritt. and Prell. *Hist. Phil.* § 144.

412. **θεῶν πίστις** *the gods' pledge*, i. e. the pledge taken in their name; cp. θεῶν ἔνορκον δίκαν, Soph. *Ant.* 369 (Wecklein).

415. **τὰν ἐμὰν βιοτὰν** *our estate or condition*, that is, womanhood. Cp. ὁ ἄπαις βίος ... εὔπαις βιοτά, *the childless condition...the parent's blest estate. Ion* 488, 491, *Andr.* 786, etc. Constr. φ. στρέψουσι τ. ε. β. (ὥστε) εὔκλειαν ἔχειν. **φᾶμαι**, *story, legend*; for this sense of the plural cp. Eur. *El.* 701, ἐν πολιαῖσι φάμαις.

417. **τιμὰ** *reward* or *compensation* (literally, *payment*) for unjust reproach; cp. *Hek.* 309, Soph. *Ant.* 699, οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν; so also, I think, in Eur. *Supp.* 306, τοῦτο τὴν τιμὴν φέρει, *brings its reward* (note the article). 'Honour,' the rendering given by all the translations I have seen, is seldom an accurate equivalent for τιμή, and here makes a mere tautology.

420. **δυσκέλαδος φάμα** *noisy scandal*, ἡ κελαδοῦσα δυσφημία, cp. εὔπαις βιοτά, n. on 415. **οὐκέτι ἕξει**, *will let women go*, cease to hold them.

421, 2. The language and the phrases of these lines imitate the 'Epic dialect,' the traditional language of the popular poetry at which they are aimed. I have tried to show (*Journal of the Hellenic Society*, I. 260), that this might have been inferred from the single word ἀπιστοσύνη. Words of this termination are not used by Attic dramatists except where they are directly borrowing or copying Ionic language and literature, the reason being that they were not known, except within narrow and strict limits, in the contemporary prose of Athens, and could not therefore be separated from their Ionic associations. Here I will merely cite the passage parallel to this, *Ion* 1090 foll., where ἀπιστοσύνη is duly represented by ἀμνημοσύνη, and Æsch. *P. V.* 536, ἡδύ τι θαρσαλέαις | τὸν μακρὸν τείνειν βίον ἐλπίσι, φαναῖς | θυμὸν ἁλδαίνουσαν ἐν εὐφροσύναις, which is a slightly disguised version of the following elegiac couplet, ἡδύ τι θαρσαλέῃς μακρὸν βίον ἐλπίσι τείνειν | φανῇς τ' ἁλδαίνειν θυμὸν ἐν εὐφροσύνῃς. To the same cause are due other Ionisms, ὑμνεῦσαι for ὑμνέουσαι, cp. *Hipp.* 166, εὔλοχον οὐρανίην τόξων μεδέου-

τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἀμετέρᾳ γνώμᾳ λύρας
ὤπασε θέσπιν ἀοιδὰν
Φοῖβος, ἡγήτωρ μελέων· ἐπεὶ ἀντ-
άχησ' ἂν ὕμνον

σαν ἀύτευν" Αρτεμιν, a fragment of a hymn in hexameters. The MSS exhibit the same form in *Iph. A.* 789 (a spurious passage), and in Æsch. *P. V.* 122, τὸν Διὸς ἐχθρὸν τὸν πᾶσι θεοῖς δι' ἀπεχθείας ἐλθόνθ' ὅποσοι τὴν Διὸς αὐλὴν εἰσοιχνεῦσιν, and *ibid.* 645, ἀεὶ γὰρ ὄψεις ἔννυχοι πωλεύμεναι. The first may be with probability derived from hexameter hymns in honour of the hero Prometheus (see the similar passage in Eur. *Hipp.* 1364, ὃδ' ὁ σεμνὸς ἐγὼ καὶ θεοσέπτωρ ὃδ' ὁ σωφροσύνῃ πάντας ὑπερσχὼν, explained at length in *Journ. Hellen. Soc. ibid.* p. 289), where the line may have stood πᾶσι θεοῖσιν ὅσοι Διὸς αὐλὴν εἰσοιχνεῦσιν: for the second I cannot find reason. There can be little doubt that we ought to write τὴν ἐμὴν...ἀπιστοσύνην (see *Journ. Hell. Soc. ibid.* p. 273), and there is actually a variant ἀοιδῶν for ἀοιδᾶν B (and according to Elmsley in C). **μοῦσαι λήξουσ' ἀοιδᾶν ὑμνεῦσαι,** a sarcastic parody of the commonplace invocation of the rhapsodist to the Muse at the 'opening' and at the 'close of the strain', (ἄρχειν, λήγειν ἀοιδῆς): cp. the ὕμνος in Theokr. 1, where both invocations are many times repeated, and in Hesiod *Theog.* 1. 35. 48, ἀρχόμεναι θ' ὑμνεῦσι θεαὶ λήγουσί τ' ἀοιδῆς [ὑμνεῦσαι]. The theme of woman's faithlessness has been to the Muses, 'their first and their last;' now, say the women, it shall be in a new and truer sense 'their last;' *the Muses harping upon my faithlessness shall 'stint' those long-descended 'lays.'* **παλαιγενέων,** 'traditional,' with allusion perhaps to the Ὁμήριδαι and other real or artificial poet-clans. It is curious that the Greek ὑμνεῖν has exactly the same ambiguity as the equivalent above given for it. λήξουσ' Heath, λήξουσιν MSS, probably from some misunderstood explanation of the reference to the 'tag' λήγουσιν ἀοιδῆς. The usual tone adopted with respect to women in general by reciters (ἀοιδοί) of the rhapsodic schools may be inferred from the representative specimens of Homer and Hesiod (*Od.* 2. 456, *Op.* 375, ὃς δὲ γυναιξὶ πέποιθε πέποιθ' ὅγε φηλήτῃσι, and see the elaborate invective in Hes. *Theog.* 591 foll.). Euripides supposes poetry to have spoken from the earliest times with the same voice, and it is to this imaginary literature that he, or rather his Chorus, refers, rather than to any particular passage. Musgrave's observation on the anachronism of an allusion to Archilochos attributed to the age of Medea is therefore too hard.

424. **ἐν ἀμετέρᾳ γνώμᾳ ὤπασε** *put into woman's mind the gift of inspired song.* Cp. *Iph. A.* 584, ὃς τᾶς Ἑλένας ἐν ἀντωποῖς βλεφάροισιν ἔρωτα δέδωκας. **ὤπασε θέσπιν ἀοιδὰν** is another allusion to rhapsodist's phraseology (Hom. *Od.* 8. 498, ὡς ἄρα τοι πρόφρων θεὸς ὤπασε θέσπιν ἀοιδήν of the bard Demodokos), and the designation ἡγήτωρ μελέων is doubtless another, though not apparently extant. ἀγήτωρ B P ἀγήτωρ *r*, upon which Elmsley remarks that if the word were properly Doric the form would be ἀγήτωρ, comparing the Doric Ἀγησίλαος with the Attic Ἡγησίλεως, but that the δωρίζοντες of an Attic Chorus would prefer the middle ἀγήτωρ. The true solution I believe to be that Euripides here as elsewhere used Ionic forms for Ionic things even in a chorus generally Doric, and wrote ἀοιδὴν and ἡγήτωρ. (See preceding note.) ἀγήτωρ is probably monstrous.

ἀρσένων γέννᾳ. μακρὸς δ' αἰὼν ἔχει
πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν. 430
σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας στρ.
μαινομένᾳ κραδίᾳ, διδύμους ὁρίσασα πόντου
πέτρας, ἐπὶ δὲ ξένᾳ
ναίεις χθονί· τᾶς ἄνανδρος, 435

430. **ἀμετέραν μοῖραν**, not *our lot*, but *our part* or *side*, that is, the female division of the human race, cp. *Supp.* 244, τρίων δὲ μοιρῶν ἡ 'ν μέσῳ σώζει πόλεις. It is the character not the fortune of the sexes which is compared. On the particles μὲν...τε = *indeed...but also*, see 125.

431. *Thou didst quit for the sea thy father's house.* Cp. Æsch. *Ag.* 690, ἐκ τῶν ἀβροπήνων προκαλυμμάτων ἔπλευσε, of Helen flying with Paris. The resemblance is probably not accidental; in both places the point lies in the fury of passion, which made a delicate woman change comfort for hardship, and protection for uncertainty; πλεῖν is used absolutely, as in *Hel.* 1078, Ἀτρέως πλέων ξὺν παιδί, *being in the same ship with Menelaus*; *Hek.* 1205, πλεύσαντες αὖθις, *taking to sea again.* The pregnant sense of ἐκ is too common to need illustration. Except in this sense πλεῖν ἐξ οἰκῶν, or ἐκ προκαλυμμάτων, would be as impossible as the English *to sail out of a house.* πατρῴων MSS: in *Hek.* 82 the MSS vary. πατρῷος is now generally assumed to be a gloss upon πάτριος, which in poetry only had the same sense.

432. *Leaving behind the Main's twin rocks.* For ὁρίσασα see *Herakl.* 16, ἄλλην ἀπ' ἄλλης ἐξορίζοντες πόλιν. *Parting* is the sense preferred by Paley, and is possible, though little can be concluded from the obscure and partly corrupt passage in Æsch. *Supp.* 545, where it is not even clear whether γαῖαν or πόρον is the object of ὁρίζει. Πόντος is here a sort of proper name for the Euxine, called *the Sea* from its size and space as compared with the divided Archipelago; cp. 212 and the use of *Pontus* for the region on its southern shore.

434—438. τᾶς ἀνάνδρου κοίτας ὀλέσασα λέκτρον, MSS. It appears by silence that this reading is thought satisfactory, but I feel several doubts. (1) The position of the clause τᾶς...λέκτρον is unnatural, as will be felt at once in the English; 'thou didst quit thy home and art a dweller in a strange land, robbed of thy husband, and art exiled from the country.' The desertion of Medea by Jason is made a circumstance of her flight from home, with which it has nothing to do, and severed from her banishment from Corinth, of which it is almost a part. The proper division is clearly at χθονί. (2) τᾶς (the article) is worse than superfluous, for ἀνάνδρου must be a proleptic, and a proleptic adjective is of the nature of a predicate: and the supposed prolepsis is improbable, for a bed is not made husbandless by losing it. (3) What is the meaning of the unique κοίτης λέκτρον? λέκτρον (in the singular number which is rare) may everywhere be rendered simply *bed*; thus, to take the boldest metaphor I can find, Eur. *fr.* 524, εἰ παραζεύξειέ τις χρηστῷ πονηρὸν λέκτρον οὐκ ἂν εὐτεκνεῖν, *if a virtuous bed were coupled with a vile, the offspring would not be good*; κοίτη (see Lexicons, s. v.) does not mean primarily *a bed* at all, *but the act* or *the place of lying*, and is therefore used in vague, metaphorical phrases, such as Æsch. *Ag.* 566, εὖτε πόντος ἐν μεσημβριναῖς κοίταισ...εὕδοι πεσών, and 1518, ὤμοι μοι κοίταν τάνδ' ἀνελεύθερον, where λέκτρον would be ridiculous. λέκτρον κοίτης, therefore, means *a bed for lying*, as distinguished from a bed for some other purpose, and

κοίτας ὀλέσασα λέκτρων,
τάλαινα, φυγάς τε χώρας
ἄτιμος ἐλαύνει.*
βέβακε δ' ὅρκων χάρις, οὐδ' ἔτ' αἰδὼς ἀντ.
Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα. 440
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, σῶν τε λέκτρων

what does λέκτρον τῆς ἀνάνδρου κοίτης mean? *The plurals* κοῖται and λέκτρα, especially the last, are used constantly for the union of the sexes (Eur. *Hipp.* 14 is a clear example), and in *Alk.* 925 λέκτρων κοίτας (but not κοιτῶν λέκτρα) both are combined, λέκτρων serving as an adjective. So also λέκτρων εὐναί, *H. F.* 798, Æsch. *Pers.* 543.

The text will be translated thus—

From which (χθονὸς) *thou art now chased husbandless, of wedded embraces cruelly bereft, a banished outcast from the soil.* The genitive χώρας is thus taken according to its position with φυγὰς ἄτιμος; grammatically it depends upon ἄτιμος. It is obvious how easily τᾶς might be mistaken for the article, and κοίτας for the genitive, especially if the reader remembered the deceptive resemblance of 151 τᾶς ἀπλάστου κοίτας. The change of δὲ (MSS) to τε has been made already in 443.

438. As the date of the production of the *Medea* is fixed at 431 B.C. in the very commencement of the Peloponnesian War, Wecklein with great probability suggests that this passage glances at the actual condition of Hellas, in which mutual distrust and suspicion was even then precipitating the ruin of political and personal honour depicted at a later stage by Thukydides (3. 82). The thoughts of Euripides are incessantly spreading beyond his theme (see note on 291 foll.), which is perhaps an artistic defect, but certainly increases the historical interest of his work to the student.

439. *The spell of an oath is gone*, not 'regard for an oath,' which χάρις will not bear. χάρις signifies not only *charm* as a quality, but also *charm* as a power or influence upon others. Cp. *fr.* 907 (D. 1865).

σπάνιον δ' ἄρ' ἦν θανοῦσιν ἀσφαλεῖς φίλοι...
..... ἡ δ' ἐν ὀφθαλμοῖς χάρις
ἀπόλωλ', ὅταν τις ἐκ δόμων ἔλθῃ [θανών].

It seems a rare thing to find friends true to the dead,...the spell of the eye is lost, when the man dies and departs from his house; Iph. A. 555, εἴη μοι μετρία μὲν χάρις (*temperate power*), πόθοι δ' ὅσιοι; Æsch. *Ag.* 371, ἀθίκτων χάρις, *the power of sanctity;* and a more peculiar case, *Hipp.* 515, ξυνάψαι ἐκ δυοῖν μίαν χάριν, *to make of two* (objects taken from the persons of the lover and the beloved) *one charm*, from which it appears that the word took like the English equivalent the concrete sense of an object to which magical *power* was superstitiously attributed.

440. **τᾷ μεγάλᾳ.** I am not sure as to the force of this epithet. Perhaps the suggestion is that Hellas *the great* has thrown off the reverence of her earlier and humble days; the words Ἑλλὰς ἡ μεγίστη occur in a passage possibly genuine, *Iph. A.* 1378, but do not throw much light on this. The schol. observed that the departure of αἰδὼς is a hint borrowed from Hesiod *Op.* 199, ἀθανάτων μετὰ φῦλον ἴτην προλιπόντ' ἀνθρώπους Αἰδὼς καὶ Νέμεσις.

442. **μεθορμίσασθαι μόχθων**, cp. 258.

443. **πάρα** for πάρεισι. Paley cites

ἄλλα βασίλεια κρείσσων
δόμοισιν ἐπέστα.

ΙΑΣΩΝ.

οὐ νῦν κατεῖδον πρῶτον ἀλλὰ πολλάκις
τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φερούσῃ κρεισσόνων βουλεύματα,
λόγων ματαίων εἵνεκ' ἐκπεσεῖ χθονός.
κἀμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνήρ·
ἃ δ' ἐς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν αἰεὶ βασιλέων θυμουμένων
ὀργὰς ἀφῄρουν καί σ' ἐβουλόμην μένειν·

Eum. 31, Ar. *Ach.* 862, *ib.* 1091. **σῶν λέκτρων κρείσσων**, *the conqueror of thy charms*, see on 436. *τῶνδε* MSS, *σῶν τε* Porson. Others *τῶν δὲ* or *τῶν τε*, but the possessive is indispensable, and the source of corruption obvious; some one not understanding the verbal use of *πάρα* thought *παρὰ μόχθων σῶν τε λέκτρων* difficult and improved it accordingly, supposing like the scholiast that the meaning was *διὰ μόχθους τῶν λέκτρων*.

455. From the variations of the MSS, *ἐπέστα ἀνέστα*, the reading *ἐπανέστα* has been suggested (Kirchhoff), but *ἐπανέστη δόμοις* should mean, *revolted against the house*.

446. *καθορᾶν*, *to observe*, in the scientific sense, cp. *fr.* 902, 5, *ἀθανάτου καθορῶν φύσιος κόσμον ἀγήρων τῇ τε συνέστη*.

447. **τραχεῖαν ὀργὴν** *a stubborn humour*, that is, not anger, but unforgiving obstinacy; cp. Æsch. *P. V.* 80, where *ὀργῆς τραχύτης* is coupled with *αὐθαδία*, and opposed to *τὸ μαλθακίζεσθαι*; so also *Ag.* 1421, *ἐπήκοος δ' ἐμῶν ἔργων δικαστὴς τραχὺς εἶ*, and elsewhere in Æschylus. The sense of *passing impulse* is not appropriate either here or in the *Prometheus*. Indeed from these and other places it seems that we ought to distinguish two senses of *ὀργή*, (1) *temper*, *humour*, (2) *swelling*, *passion*, corresponding to the two senses of *ὀργάω*, (1) to temper, knead, and (2) to swell, and probably derived from different roots (see Lexicons and Curtius, *Et. Gr.* s. vv.), though naturally tending to fusion in metaphorical use: cp. the note on 121. **ἀμήχανον** = *δυσίατος* 520; so *πάθεῖν ἀμήχανα*, *to be in a hopeless case*, *Hipp.* 598, where the whole metaphor has a medical turn, *ἰωμένη νόσον* 597, *πημάτων ἄκος* 600. Jason records his experience as an observation in moral pathology. (See preceding note.)

448. **ἔχειν** *to keep*, *retain*. *Hek.* 27, 712, etc.

450. *for the sake of idle words*, i.e. sooner than forego the pleasure of uttering them.

456. *And while I, as often as the royal anger rose, would check the fit, willing that you should remain.* **ἀφαιρεῖν**, *to intercept*, *prevent*, literally *stop off*, as in *Hipp.* 1207, *ἀφῃρέθη Σκείρωνος ἀκτὰς ὅμμα τοὐμὸν εἰσορᾶν*, *Supp.* 449, the tyrant *τόλμας ἀφαιρεῖ κἀπολωτίζει νέους* (Anglice *nips valour in the bud*). *H. F.* 98, *δακρυρρόους τέκνων πηγὰς ἀφαίρει*, cp. 1150, and *ἑλεῖν*, *to arrest*, in 372.

σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' ἀεὶ
κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
ὅμως δὲ κἀκ τῶνδ' οὐκ ἀπειρηκὼς φίλοις
ἥκω, τόσον γε προσκοπούμενος, γύναι,
ὡς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσῃς
μήτ' ἐνδεής του· πόλλ' ἐφέλκεται φυγὴ
κακὰ ξὺν αὐτῇ. καὶ γὰρ εἰ σύ με στυγεῖς,
οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.
ΜΗ. ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω,
ἦλθες πρὸς ἡμᾶς, ἦλθες ἔχθιστος γεγώς;

γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακόν
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει

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457. *but you would not bate your passion*, i.e. you persisted at any cost in the indulgence of your feelings. See note on 61. ἀνίεις imperfect, as ἐτίθεις. ἀνίης L.

460. **τόσον γε.** τὸ σὸν, δὲ L, τὸ σὸν δε Ba, τὸ σόν γε P, but the emphatic pronoun is without excuse (Paley). Jason makes the most of his forethought by way of anticipating Medea's complaints, as in 343, and hence the pointed γύναι. τόσον προσκέψομαι occurs, though in a slightly different sense, in *Andr.* 253 foll.

Ε. λείψεις τόδ' ἁγνὸν τέμενος ἐναλίας θεοῦ;
Α. εἰ μὴ θανοῦμαί γ'· εἰ δὲ μή, οὐ λείψω ποτέ.
Ε. ὡς τοῦτ' ἄραρε, κοὐ μενῶ πόσιν μολεῖν.
Α. ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.
Ε. πῦρ σοι προσοίσω κοὐ τόσον προσκέψομαι.

i.e. *I shall use fire to you and not wait so long*, literally, *not look so far forward*, where the MSS reading τὸ σὸν gives the significant line, *I will use fire to you and not provide for your interests.*

466. The various attempts to justify or emend this line may be seen in Elmsley. I agree with the last editor (R. Prinz, *Rhein. Mus.* xxx. 133), that they are all unsatisfactory, and the line probably spurious, though I do not think that he accounts satisfactorily for its presence. (He supposes it to be inserted from a marginal note γνώμη: μέγιστόν ἐστιν ἀναίδεια κακόν.) It may be understood either thus, *for this is the greatest reproach my tongue can utter against your unmanliness*, or, with the correction ἐς δ', as an explanatory expansion of τοῦτο in 465 (cp. n. on 470), *very big with your tongue but a coward for your unmanliness.* In the first, the emphasis upon γλώσσῃ can only be justified by some imaginary and incomprehensible antithesis to χερσὶ φρενὶ or the like, and even the second is a disfigurement. The writer of the line thought τοῦτο γάρ σ' εἰπεῖν ἔχω, *for thus I may call you*, obscure and pointless as a comment on the simple παγκάκιστε; and so it would be but that it contains a sarcastic reference, easily conveyed in recitation, to Jason's permission (452) of the particular epithet κάκιστος. That this reference might be missed is plain from the fact that, once obscured by the interpolation, it seems to have escaped altogether.

467. **ἦλθες.** She retorts his ἥκω.

468. Inserted here from 1324 by an editor who did not understand the

οὗτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία, 469
[φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,] 470

use of γεγὼς (see on 216); ejected by Brunck and all editors since: this is a good and clear example of the manner and purpose of the interpolations in our texts.

469. A scholiast observes that Euripides had been blamed for using θράσος here wrongly instead of θάρσος, θάρσος being the virtue, θράσος the vice. This comment, though inaccurate, touches a difficulty which has not been fairly met. Both θράσος and θάρσος signify *confidence* or *assurance*, and in themselves for the most part import neither praise nor blame, though the context often shews which is the feeling of the speaker. But as in English *assurance* differs from *confidence* in having acquired, beyond its neutral sense, the secondary sense of *impudence*, conveyed not by the context but by the word itself, so in Greek θράσος differs from θάρσος. Judging from the three tragedians we should suppose that this use was gaining ground. In Æschylus I do not find any clear instance, in Sophokles one only, not very decisive (*El.* 626), while in Euripides it is strongly marked and not uncommon. For example, in *Herakl.* 474, ξένοι, θράσος μοι μηδὲν ἐξόδοις ἐμαῖς προσθῆτε, it is plainly presumed that θράσος is *per se* a term of reproach, and the same applies to *inf.* 1345, *Hipp.* 937, etc. Yet here, according to the common interpretation, it is treated as *per se* a term of praise, and, as such, sharply opposed to ἀναίδεια, with which it is elsewhere nearly synonymous. This is startling, not to say incredible, nor does Elmsley help at all by citing four of the many passages in which θράσος, like θάρσος, is neutral. (Soph. *Phil.* 104, *El.* 479, Eur. *Alk.* 604 (?), *Supp.* 609.) I have looked for real illustrations, but as might be expected without success. But where is the proof of the fact to be illustrated? The notion of *courage* is so far from being necessary here, that it makes a difficulty. Who could suppose Jason's visit to be an act of bravery, and what is the point of asserting the contrary? The exact force of εὐτολμία is difficult to fix, as the whole evidence strictly in point seems to be comprised in this passage and Æsch. *Ag.* 1298, 1302. The rarity of the word and its congeners in the classical period and its comparative frequency in late writers such as Plutarch would seem to indicate a peculiar history. In the Lexicons will be found references for εὔτολμος to Simonides (*Anth. Pal.* 6. 50. 2) and Tyrtæos (ap. Dion. Chrys. 1. 92); but the genuineness of the first is not beyond suspicion, and the second is utterly uncertain as to reading, date, and author. From Xenophon (*Anab.* 1. 7. 4) and the author of the Περ. πρὸς Ἀλέξανδρον 3 (p. 1423 *b.* 3 ed. Berol.), and the treatise περὶ ἀρετῶν καὶ κακιῶν 4 (p. 1250 *b.* 1 ed. Berol.), nothing precise can be learnt. On a delicate point of Euripidean Lexicology Æschylus is worth all the other testimonies together, and certainly he does not warrant a very exalted interpretation of εὐτόλμως, which is applied even to an ox going in calm unconsciousness to the sacrifice (βοὸς δίκην πρὸς βωμὸν εὐτόλμως πατεῖς). Why may we not translate here, *This is no mere assurance, is no mere hardihood, it is that worst of man's diseases, death of shame*? εὔτολμος (like εὐτλήμων, Æsch. *Pers.* 28) probably meant to Æschylus and Euripides not *rightly-daring*, but *lightly-daring* (cp. εὔγλωσσος, εὔδωρος, εὔελπις, εὐεμής, εὐίδρως, εὔτολμος itself in the passive sense of *safe*, see Stephanus s. v., etc.), and being really neutral (*easy* or *careless*) may well have been occasionally used, like θράσος, as a softer term for ἀναιδής. At all events this is a less violent supposition than that θράσος should be its own opposite, and it accounts for the climax ἡ μεγίστη.

470. This verse is barely metrical and

ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει'· εὖ δ' ἐποίησας μολών·
ἐγώ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.
ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι
ταὐτὸν συνεισέβησαν Ἀργῷον σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύην·
δράκοντά θ', ὃς πάγχρυσον ἀμπέχων δέρας
σπείραις ἔσωζε πολυπλόκοις ἄυπνος ὤν,
κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην

quite unnecessary to the sense, *τόδε* (*τὸ ἐλθεῖν*) being better interpreted without it. It is impossible to pass it without suspicion in a passage which has certainly been patched. *δρῶντ' εἶτ'* for *δράσαντ'*, Wecklein.

476. Ridiculed, with other passages, by the comedians for the repetition of the *σ*. *πλεονάζει ὁ στίχος τῷ σ· ὅθεν καὶ ὁ Πλάτων ἐν ταῖς Ἑορταῖς φησίν, ἔσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου. καὶ Εὔβουλος· ἐν δ' Ἔσωσα σ' ὡς ἴσασί σοι, καὶ Ὦ πάρθεν' εἰ σώσαιμί σ', εἴσει μοι χάριν. καὶ τοῖς ἐμοῖσιν ἐγγελῶσι πήμασιν, τὰ σίγμα συλλέξαντες, ὡς αὐτοὶ σοφοί* (corrected by Musgrave and Porson, see Porson, *ad loc.*). In the first line of Eubulus, we should restore, as the text of the *Medea* shews, *ἴσασ' ὅσοι*. In the penultimate line should we not read *ἐγγελῶσι σήμασιν* (a parody on *πήμασιν*) *they laugh at my letters*, the speaker being apparently Euripides himself, complaining of the mockery with which the satirists echo the accent of the poets (*ὡς αὐτοὶ σοφοί*)?

478. Construction: *πεμφθέντα ἐπιστάτην ζεύγλαισι ταύρων*, *when thou wast sent master to a yoke of fire-breathing bulls and to sow a deadly field.* The alternative construction *ἐπιστάτην ζεύγλαισι* *to manage with a yoke* severs the dative from the verb, and is too harsh. It is difficult to say, upon the words, that there is a clear allusion here to the continuation of the legend, according to which armed men sprang from the sowing (Ov. *Her.* 12. 95). The field was *θανάσιμος* to those who ploughed it. Euripides passes over these miraculous incidents lightly and without interest.

480. **ἀμπέχων** *surrounding*. So Prinz with, as it seems, every MS of any authority. As the word gives excellent sense it is unnecessary to follow the reading of the Aldine *ἀμφέπων*, which is at best a doubtful improvement.

482. Whether *ἀνέσχον* is transitive or intransitive (*rose*, cp. Æsch. *Ag.* 93), is difficult to decide. The first is perhaps the safest, being common in Euripides, who offers no extant example of the other.

485. Cp. Hdt. 3. 65, *ἐποίησα ταχύτερα ἢ σοφώτερα*, and id. 7. 94, Æsch. *Ag.* 1591, *προθύμως μᾶλλον ἢ φίλως*.

487. **πάντα δ' ἐξεῖλον φόβον**. The preposition *ἐξ* requires a supplied genitive and it is said that this should be *σοῦ*. (So Wecklein expressly, and all the commentators by implication.) I think it must be *αὐτῶν*, that is, *Πελιάδων*.

σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα,
Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον.
καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
προύδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη,
παίδων γεγώτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι,
συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
ὅρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
εἰ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
ἢ καινὰ κεῖσθαι θέσμ' ἐν ἀνθρώποις τὰ νῦν,
ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὔορκος ὤν.
φεῦ δεξιὰ χείρ, ἧς σὺ πόλλ' ἐλαμβάνου,
καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.

In the first place the natural laws of language force the hearer to seek an unexpressed term from the immediate context and not from a word so remote as *σοὶ* in 485: next, in the parallel passage, *Phoen.* 991, *ὡς εὖ πατρὸς ἐξεῖλον φόβον*, the sense is, "*how cleverly I reassured my father* by a false story as to my purpose," which, if we supply *αὐτῶν*, is here also appropriate; *I beguiled all their fears*, that is, their fear as to the effect of boiling their father's body, beguiled by the famous deceit of the old ram changed by Medea's spells into a lamb (Ov. *Metam.* VII. 297 foll.): and thirdly, *ἐξεῖλον φόβον σοῦ* would imply an aspect of the event inconsistent with Euripides himself, for the murder of Pelias was so far from ending Jason's fears, that in consequence of it, both he and Medea fled to Corinth (see 9); the murder was a service to Jason only as avenging him with peculiar cruelty (*ὥσπερ ἄλγιστον θανεῖν*) upon his old enemy, a view unpleasant to us but thoroughly Greek.

491. *σύγγνωστ'* **ἂν ἦν** S (L*p* *σύγνωστ'* *ἂν σοι* P) *συγγνωστὸν ἦν σοι r.*

493. **εἰ θεοὺς νομίζεις.** MSS *ἢ* (except B *ἢ*). In Elmsley's note will be found a list of the passages which are supposed to defend *ἢ* for *εἰ* in the first member of a dependent alternative question relating to a matter of fact. I agree with Hermann that none of them are to the point except Æsch. *Cho.* 756 and Soph. *O. C.* 80, and that, although we cannot be certain, it is more reasonable to suppose in these three places the slight corruption of *ἢ* for *εἰ*, than to account for the irregularity of grammar. (Wecklein *ἤ*, Prinz *ἢ*).

494. **θεσμά.** Porson cites for this form Soph. *fr.* 81, and compares *δίφρα, κύκλα, κέλευθα, δεσμὰ, σῖτα.* One MS only (*a*) has *θεσμ' ἐν*, the rest *θέσμ'* or *θέσμι' ἐν*, but it is difficult to account for this last variation unless *θέσμ' ἐν* be the original, whereas *θέσμια* may easily be a correction.

497. **ὡς μάτην κεχρώσμεθα.** The substantival form and origin of *μάτην* are against such a construction as *ὡς μάτην*. Here therefore and in *Hel.* 1220, *ὦ Πρίαμε καὶ γῆ Τρῳὰς, ὡς ἔρρεις μάτην, ὡς* appears to be strictly causal. *Alas! for this hand..... that I have felt the false handling of a villain and been cheated of my hope.* "The word *κεχρώσμεθα* expresses the external action (of taking the oath) without the inner feeling." (Wecklein.)

ἄγ'· ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς;
ὅμως δ'· ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν Ἑλληνίδων
ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἐγώ,
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις,
καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,

500. The rhetorical question τί; is substituted for the direct negative οὐδέν.

503. **ἀφικόμην**, or ἀφιξόμην, *I sought a foreign home?* See the parallel line 32; the two corrections stand or fall together, but the reasons against ἀφικόμην are even stronger.

505. This line derives special force from the fact that to be refused common hospitality is in Greek tragedy the recognised penalty of the most abominable kinds of murder; see *Or.* 47, Soph. *O. T.* 238, 241.

506. **τοῖς οἴκοθεν φίλοις** *those that loved me in my old home.* See on 239.

509. Here again there are two readings of equally good authority the majority giving ἀν' Ἑλλάδα, or καθ' Ἑλλάδα, while the independent L and P have Ἑλληνίδων, which also appears as a correction in B. Both are cited and supported by citations in the grammarians, and it is clear that the divergence existed farther back than we can trace. I see no evidence for deciding between them, but prefer Ἑλληνίδων for Elmsley's reason, that the feminine πολλαῖς rather requires the defining genitive.

511. **πιστόν.** This word hardly fits the context, which points to something nearer in sense to θαυμαστόν, and as the grammarian Alexander gives the quotation σεμνὸν for πιστὸν (Walz. p. 451) Nauck conjectured σεπτόν, but this form can hardly have been in common use and correction is not absolutely necessary, so (following Prinz) I have kept the text.

514. **ὄνειδος.** It is generally said that this word has a neutral sense (*report*), but the proof rests upon *Phoen.* 821, where the Σπαρτοὶ are called Θήβᾳ κάλλιστον ὄνειδος. Considering the frequency of the sense *reproach*, this unique exception is hardly credible, and surely a brood of warriors whose first act was to fight each other to death might be called, without refining on the phrase, an ὄνειδος to their mother land Θήβα, even though this ὄνειδος was also κάλλιστον as proving the claim of the Thebans to the rank of αὐτόχθονες. (*Iph. A.* 305 and Soph. *Phil.* 477 are, as Wecklein says, clearly explicable by the usual meaning.) Here therefore, *a fine reproach.*

πτωχοὺς ἀλᾶσθαι παῖδας ἥ τ' ἔσωσά σε. 515
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ᾖ
τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;
ΧΟ. δεινή τις ὀργὴ καὶ δυσίατος πέλει, 520
ὅταν φίλοι φιλοισι συμβάλωσ' ἔριν.
ΙΑ. δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον

520. Upon this distich the scholiast has a comment of some interest, but unfortunately obscured by corruption; ἡ διστιχία τοῦ χοροῦ ἐστι. κατὰ δὲ τούτους ἤδη τὰ τῶν χορῶν ἠμαύρωτο. τὰ μὲν γὰρ ἀρχαῖα διὰ τῶν χορῶν ἐπετελεῖτο· ὅθεν καὶ Εὔπολις φησί· †τί χορὸς οὗτος κλαίειν εἴπωμεν πυριανὶ Δ ἵν' ἢ κατ' αὐτὰ ἰαμβεῖα δύο† "The distich belongs to the Chorus" (it had no doubt been attached by carelessness or mistake to the preceding speech). "In their time" (that is, the era of the great tragedians, especially Euripides, Hermann would insert τοὺς χρόνους but it is hardly necessary) "the chorus had been already thrown into the shade, the old tragedies having been choric performances." The fragment of Eupolis is "restored" by Hermann thus (Meineke *Com. Gr.* Eup. *Incert.* 64) τίς χορὸς οὗτος; κλάειν εἴπωμεν ἀθυρμάτι' ἄττα τοιαῦτα. The words ἰαμβεῖα δύο he inserts after ἠμαύρωτο, a tolerably bold transposition. But it is plain that they are part of the quotation, for what else does it contain to connect it with the choric distich? The whole note refers to the changed function of the Chorus in the developed form of tragedy from being itself sole performer to making comments on the performance of others, of which the present couplet is a characteristic specimen. "Why then," the speaker in Eupolis appears to ask ironically, "why do we not at once get rid of the choric songs altogether, and turn them too into iambic couplets?" The curious πυριανὶ Δ is beyond recovery, but it must have contained at least one word, the last syllable of which began with δ; I suggest as fitting the sense, ΧΟΡΟΣ. τί οὐ τὰ σὰ κλάειν εἴπομεν, ὦ Εὐριπίδη, | ἀνέδην, ἵν' ᾖ καὶ ταῦτ' ἰαμβείω δύο; Dindorf has already proposed καὶ ταῦτα. The word χορὸς is no part of the iambic metre but indicates the speaker; in the original the accusative (μέλη or some such neuter word as the pronoun ταῦτα shews) would be supplied from the context: the MS cited apparently used contractions for the final syllable, like the Pal. MS of the Anthology: εὐριπίαν̄ε̄, written thus is not far off the letters.

ibid. δεινή...ἔριν. *'Tis a strange temper and hard to heal, when near and dear ones meet in quarrel.* On ὀργὴ *a temper* or *humour*, see n. to 447. πέλειν in Euripides at least seems to be an archaism; in iambic verse, that is when writing simply and naturally, he uses it only in sententious maxims, such as this or *Phoen.* 1464, θανόντων οὐδαμοῦ νικὴ πέλει, *dead men's victory goes for nothing*, or τράπεζ', ἀπόντων τῶν λόγων, φάτνη πέλει, &c.

522. *Need have I, methinks, to be not mean in eloquence.* This use of κακός, which justly attracted the notice of the scholiast, is too peculiar to be without purpose; it seems to be a touch of mockery, recalling Medea's κακὸς and κάκιστος, 518 and 465, where see note.

523. Borrowed consciously or unconsciously from Æsch. *Theb.* 62.

ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.
ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτός,—ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασε
†τόξοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπῃ γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.

524. **ἄκροισι λαίφους κρασπέδοις**—*with the topmost border of the canvass*, i. e. with that only, the lower part being reefed up. Ar. *Ran.* 999 *συστείλας, ἄκροισι χρώμενος τοῖς ἱστίοις* (Matth.). The scholia have been cited for the wrong interpretation *using all sail*, but one note at least gives the true sense *ἄκροις κρασπέδοις, τοῖς ἀνωτάτω μέρεσι τοῦ ἁρμένου*. The other is certainly erroneous as it stands, *κρασπέδοις· περιφραστικῶς εἶπεν ἀντὶ τοῦ παντὶ ἁρμένῳ*, but perhaps it is the copyist's mistake for *ἀντὶ τοῦ οὐ παντὶ ἁρμένῳ*, "*with the border*, by periphrasis for *not with the whole sail*."

526. **ἐπειδὴ...χάριν** *as you over-magnify the service done.* For the emphasis given by *καί* (to the whole phrase *λίαν... χάριν*) see Hermann *ad loc.*, cp. *Hek.* 1286, *ἐπείπερ οὕτω καὶ λίαν θρασυστομεῖ.*

527. **ναυκληρίας σώτειραν μόνην.** A direct contradiction of 482 *ἀνεσχόν σοι φάος σωτήριον, σώτειραν* conveying or suggesting the idea of 'the saving star' as in *Or.* 1637, *Ἑλένη Κάστορί τε Πολυδεύκει τ' ἐν αἰθερος πτυχαῖς ξύνθακος ἔσται ναυτίλοις σωτήριος.* The proposed change to *σωτηρίας ναύκληρον* is therefore hasty.

529. At the word *λεπτός* there is a break. Jason commences the story of Medea's passion; *Though your wit is subtle, your heart*, he is about to say, *is weak, and could not resist*, (*ἔστι μὲν νοῦς λεπτὸς, βέβαιος δὲ οὔκ ἐστι* or something of the kind), *νοῦς* having a moral as well as an intellectual aspect, *self-command, discretion*, as *e.g.* in *Hipp.* 920 *φρονεῖν διδάσκειν οἷσιν οὐκ ἔνεστι νοῦς* (where *φρονεῖν* from the context signifies *virtue*), *Tro.* 988 *ὁ σὸς δ' ἰδών νιν νοῦς ἐποιήθη Κύπρις.* Then, interrupting himself, he adds *but it is invidious, etc.* The assumption that the sentence is continuous has caused much difficulty (see comm.). But the use of *ἀλλὰ* and of *διελθεῖν* as well as the whole turn of the expression point to a pause.

531. *τόξοις ἀφύκτοις* S' *πόνων ἀφύκτων* S. This remarkable variation is not likely to be the effect of chance. Either one of the readings is a deliberate correction, or (which is most probable) both, or they are alternative suggestions for patching up an imperfect line. If so they are not happy efforts, for *τόξοις ἀφύκτοις* is a poor ornament, and *πόνων ἀφύκτων* scarcely so good. It is worth notice that *Ἔρως σ' ἠνάγκασε 'twas Love compelled you* can stand alone, and is even more forcible so, the object infinitive being supplied from the context as in *Andr.* 337. Perhaps therefore 531 has been developed out of what was at first merely a grammatical note. See Introd.

532. **θήσομαι.** I will not reckon it (take the account) too strictly.

533. **ὅπῃ οὖν** together as in *ὅστις οὖν*, Kühner § 508 4 f, etc. Both *ὅπῃ* and *ὤνησας* have emphasis, *for with the circumstances of your service* (since a service it was) *I find no fault.*

μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·
πάντες δέ σ' ἴσθουτ' οὖσαν Ἕλληνες σοφὴν
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὅροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ 'πίσημος ἡ τύχη γένοιτό μοι.
τοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'· ἅμιλλαν γὰρ σὺ προύθηκας λόγων,
ἃ δ' ἐς γάμους μοι βασιλικοὺς ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,

534. **τῆς ἐμῆς σωτηρίας.** The construction of this genitive causes much disagreement. There are at least three proposed ways of taking it: (1) after the comparative *μείζω*, which taking *ἢ δέδωκας* as well thus does double duty (Wecklein); (2) as genitive of price (Paley, comparing *Or.* 502); (3) 'quod attinet ad meam salutem' (Bothe), a use difficult to classify, but it might be called partitive, "in my preservation your gain is greater than your gift." The truth probably is, that though the sense is clear the writing is loose, and the poet, not having concerned himself with grammatical categories, could scarcely have analysed his own thought. Subject to this reservation, I should myself prefer 'partitive' for *σωτηρίας*, believing that the third side lies uppermost. A construction something like that suggested by Wecklein, but less harsh, occurs at 553, 4.

536 foll. "An argument apparently borrowed by Euripides from the slave-dealers. Persons of that class, far from confessing themselves to have injured those whom they forcibly expatriate, put it down to their natural dulness that they do not recognize their great obligation. The argument recurs in the comedian Theophilus, Bekk. *Anecd. Gr.* p. 724, *καίτοι τί φημι, καὶ τί δρᾶν βουλεύομαι; προδοὺς ἀπιέναι τὸν ἀγαπητὸν δεσπότην, τὸν τροφέα, τὸν σωτῆρα, δι' ὃν εἶδον νόμους Ἕλληνας, ἔμαθον γράμματ', ἐμνήσθην θεούς.*" (Elmsley). An interesting parallel, which recalls the bitter expression of Medea, *ἐκ γῆς βαρβάρου λελῃσμένη.*

538. *And how to live by law not after the pleasure of might,* *τὸ χάριν γράφεται θράσει*, schol. This comment has been made the ground for suspecting and altering the word *χάριν*; but *θράσει*, which makes no sense at all, is such an extremely improbable variant that I suspect the scholion has been corrupted or misread, and that it should run *τὸ χάριν γράφεται...φράσει* (i.e. *περιφράσει* or *ἐν περιφράσει*, the loss having been facilitated by contraction), "*χάριν* is used by a circumlocution," which it is, for *πρὸς ἰσχύος, in the interest of force,* could stand alone. It confirms this, that the scholiast adds no comment on the very curious difference of reading which he is generally supposed to record.

548. **σοφὸς** *dexterous, inventive, fer-*

ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος
καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος.
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,
τί τοῦδ' ἂν εὕρημ' ἦῦρον εὐτυχέστερον
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
οὐχ, ᾗ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος,
καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·
ἄλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·
ἀλλ' ὡς τὸ μὲν μέγιστον οἰκοῖμεν καλῶς
καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι
πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν
σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
ἐς ταὐτὸ θείην καὶ ξυναρτήσας γένος
εὐδαιμονοῖμεν. σοί τε γὰρ παίδων τί δεῖ;*
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.

tile in resource, see 553; **σώφρων**, *master of myself;* **μέγας φίλος**, *a powerful friend*, having rank, wealth and influence enough to help; see 500 foll., in which this is worked out. 'A great friend' in the English sense of 'very kind' could not be so expressed, and such translations as *dein und meiner Kinder Bestes* (Hartung) are not quite accurate. For *μέγας*, *high in rank*, compare *El.* 1098, *μικρὰ γὰρ μεγάλων ἀμείνω σώφρον' ἐν δόμοις λέχη*.

550. **ἀλλ' ἔχ' ἥσυχος**, repressing the indignant gesture of Medea.

553. There is an equivocation in this line difficult to render, yet necessary to the point: *εὕρημα* is (1) *a piece of good fortune*, (2) *an invention*, as in *H. F.* 188, *τὸ πάνσοφον εὕρημα*. Jason's match being clearly a *εὕρημα* in the first sense, he avails himself of an ambiguity to cite it for his *εὕρημα* in the second, and adduce it as a proof of his *σοφία*. If we say, *What happier stroke could I have made?* we shall be near the effect.

554. **τοῦδε ἢ παῖδα.** See a similar construction, *Herakl.* 297.

556. *Nor was it that my heart was set on the ambition of a numerous offspring.* **ἄμιλλα** is properly *eager pursuit*, the notion of rivalry being secondary.

558. Cp. *ἑκατέρησ' ἄρουρα κοὐκ ἐμέμψατο* (*ὁ πατὴρ*) *τὸ μὴ 'ξενεγκεῖν σπέρμα γενναίου πατρός*. Fragm. (uncertain, perhaps of Euripides) published by M. Weil (Paris, Firmin-Didot, 1879).

565. **εὐδαιμονοῖμεν.** I follow Wecklein in adopting the correction of Elmsley for *εὐδαιμονοίην*. The conjunctive *σοί τε ...ἐμοί τε* following seems conclusive in favour of the plural, which is also required to make Jason's point, that he has been **Μηδείας φίλος**. For the grammar, see Æsch. *Eum.* 141, Soph. *Phil.* 645, Ar. *Av.* 203.

ἀλλ' ἐς τοσοῦτον ἥκεθ' ὥστ' ὀρθουμένης
εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
ἢν δ' αὖ γένηται ξυμφορά τις ἐς λέχος,
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
χοὕτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.
ΧΟ. Ἰάσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
ὅμως δ' ἔμοιγε, κεἰ παρὰ γνώμην ἐρῶ,

569. **ἐς τοσοῦτον ἥκετε.** 'Plenius *εἰς τοσοῦτον μωρίας*,' says Elmsley, and adds, 'ni fallor.' His doubt, as usual, is worth attention. The verb ἥκειν, by a rule without exception, signifies *to be come, to have arrived.* ἐς τοσοῦτον ἥκειν, followed by the genitive case of a noun of quality, should signify *to have reached* such a degree of the quality in question. And so we actually find in *Andr.* 170 ἐς τοῦτο δ' ἥκεις ἀμαθίας, *you have carried insensibility so far. Or.* 566, εἰ γυναῖκες ἐς τόδ' ἥξουσιν θράσους. ἐς τοσοῦτον [μωρίας] ἥκετε cannot be properly translated otherwise than *you have reached such a degree* [*of licentiousness*]; it cannot stand for *you are and ever were so* [*licentious*]. But it is obvious that Jason attacks not contemporary women but the sex in all time. The difficulty is precisely illustrated by the German translations of Martin and Hartung, (1) *So weit ist's mit euch gekommen.* This is an accurate verbal translation, but does not give the right point. (2) *So seid ihr Frauen.* This gives the point, but how is it obtained from the Greek? There are two other passages in which Euripides uses ἥκειν with a simple expression of quantity, such as ἐς τοσοῦτον: they are *El.* 1053,

ἥ δὲ μὴ δοκεῖ τάδε
οὐδ' εἰς ἀριθμὸν τῶν ἐμῶν ἥκει λόγων,

and *ibid.* 427,

σκοπῶ τὰ χρήμαθ' ὡς ἔχει μέγα σθένος
ξένοις τε δοῦναι σῶμά τ' ἐς νόσον πεσὸν
δαπάναισι σῶσαι· τῆς δ' ἐφ' ἡμέραν βορᾶς
ἐς μικρὸν ἥκει· πᾶς γὰρ ἐμπλησθεὶς ἀνὴρ
ὁ πλούσιός τε χὠ πένης ἴσον φέρει.

These are quite consistent with each other and with the radical meaning of ἥκειν. The first is, *She that thinks not so amounts not so much as to a cipher in my reckoning;* 'not to have arrived at' is another way of saying 'to be short of.' The second is, *In the matter of daily bread wealth comes to little.* Following these analogies, I should render our passage, *But, O ye women, this is the sum of you,* this is your scope, range of ideas. It must be remembered that τοσοῦτος signifies not only *so much, so great,* but also *just so much, this and no more.* As a matter of taste, I think this gives a better point, but my ground is the necessity of Greek usage.

573—575. **χρῆν γὰρ.** '*For* woman is nothing but a badly contrived machine for reproduction, and but for the necessity of carrying on the race had better not have been at all.' This is the substance of the thought, by which, and not by its form, the use of γὰρ is regulated.

577. **κεἰ παρὰ γνώμην ἐρῶ** *even if it will be indiscreet to say it.* This expression is highly significant of the view which we are intended to take of Jason's position. The Chorus, in spite of their female prejudices, admit that his arguments are satisfactory, or at least plausible to the understanding, but reject them by a moral instinct, of which they do not pretend to give an account. From γνώμη

δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.
ΜΗ. ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν
πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσσῃ γὰρ αὐχῶν τἄδικ' εὖ περιστελεῖν,
τολμᾷ πανουργεῖν ἔστι δ' οὐκ ἄγαν σοφός.
ὡς καὶ σύ· μή νυν εἰς ἔμ' εὐσχήμων γένῃ

sound judgment, sense, are formed several adverbial phrases, as ἀπὸ γνώμης, *without discretion*, Soph. *Trach.* 389, ἄνευ γνώμης id. *O. C.* 594, κατὰ γνώμην id. *O. T.* 1087: similarly παρὰ γνώμην in Thukydides I. 70 καὶ παρὰ γνώμην κινδύνευται, *venturesome to indiscretion*, *H. F.* 594 μὴ παρὰ γνώμην πεσῇς, *lest by indiscretion you fall*, and elsewhere. The translators (and, so far as they notice the line, the commentators) supply σοὶ or σήν, *even though I shall speak against your view*, or *your pleasure*, 'gegen deinen Willen,' (Hartung). But if Euripides had meant this he could have said καὶ παρὰ γνώμην σέθεν· the supplement is unjustifiable in grammar (for a general expression intelligible in itself cannot be limited by implication), and, grammar apart, why should the Chorus apologize to Jason for differing from him?

579. The right understanding of παρὰ γνώμην shews the connexion of this speech with what precedes, without the unsatisfactory explanation that the poet is the real speaker. Jason (567, 568) appeals confidently to the verdict of intelligence upon his defence. The visitors (see last note) avoid the issue and fall back upon feeling. But Medea, accustomed to the detection of sophistry, meets him in argument, covering her defiance with the ironical humility of a dissenter, *Oh, 'tis a common thing with me to be not of other men's opinion!* πολλὰ=*often*, cp. Soph. *El.* 520, καίτοι πολλὰ πρὸς πολλούς με δὴ ἐξεῖπας.

580 foll. In reality it is a disadvantage to a villain to be a cunning pleader; confident of covering his offences by eloquence, he becomes rash and unscrupulous and ceases to be cunning. **πλείστην ζημίαν ὀφλισκάνει**, *incurs most loss thereby*, cp. *Kyk.* 312, κέρδη πονηρὰ ζημίαν ἠμείψατο, etc. It is usual to take ζημία here in its more frequent but secondary sense of *penalty*, but this involves (1) the mistranslation of ὀφλισκάνει by *deserves*, (2) the conversion into a truism of that which Medea calls a paradox, (3) the separation from the context of the words ἔστι δ' οὐκ ἄγαν σοφός, which are usually stopped off, and in fact cease to have any meaning at all. By *most loss* we should understand not 'very great loss,' which is beside the point, but 'more loss than gain, loss on the whole.' The use of the superlative is not quite accurate, but see a similar example in *Supp.* 408, δῆμος δ' ἀνάσσει...οὐχὶ τῷ πλούτῳ διδοὺς τὸ πλεῖστον ἀλλὰ χὠ πένης ἔχων ἴσον. (If τὸ πλεῖον, proposed as a correction, was the original, how was it corrupted?) So also Sophokles (*Ant.* 893), πρὸς τοὺς ἐμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς πλεῖστον δέδεκται Φερσέφασσ' ὁλωλότων, where the poet is obviously thinking of the proverbial πρὸς τοὺς πλείονας. In English we have 'the most part' as well as 'the more part,' and so in other languages.

584. νυν Elmsley, and this demands the punctuation (proposed by Witzschel) in the text. ὡς καὶ σὺ μὴ νῦν MSS. This is not impossible, for 'as in the present case do not you etc.' may be a compendious expression for 'of which (rashness bred by the conceit of eloquence) you are an example, and so you had better not.' But it is uncouth, and the proposed alteration very slight.

λέγειν τε δεινός. ἓν γὰρ ἐκτενεῖ σ' ἔπος· 585
χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.
ΙΑ. καλῶς γ' ἄν, οἶμαι, τῷδ' ὑπηρέτεις λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾷς μεθεῖναι καρδίας μέγαν χόλον. 590
ΜΗ. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.
ΙΑ. εὖ νῦν τόδ' ἴσθι, μὴ γυναικὸς εἵνεκα
γῆμαί μὲ λέκτρα βασιλέων ἃ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων 595
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασι.
ΜΗ. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος

588. **οἶμαι**, *doubtless*, with ironic emphasis, Nauck (*Stud. Eur.* p. 121): *οὖν μοι* S, *οὖν συ* BE, *οὖν a*, filling up the line with *ἐξυπηρέτεις* for *ὑπηρέτεις*. From the variation in the supplements (*μοι σὺ ἐξ*) it is likely that all of them are conjectural, and none are quite satisfactory. Cp. note on 1371. The occurrence of *καλῶς γ' ἄν οὖν* in 504 may have helped to produce the error.

590. **τολμᾷς**, *canst*, literally *dost endure*.

591. **εἶχεν**, *stayed thee, held thee back*. So Wecklein and others rightly, a somewhat rare use, but cp. *Phoen.* 1156, *ἀλλ' ἔσχε μαργῶντ' αὐτὸν...Περικλύμενος*.

592. *Your foreign wife, as she lost her youth, ceased to serve your pride.* There is the same bitterness here as in 256. Medea speaks of herself as a piece of spoil and of Jason as her captor. While young and beautiful she was his trophy, and being nothing more she is flung away now that her charms are gone. In a woman the loss of attractiveness apart from advanced age, might by pathetic exaggeration be called *γῆρας*, as in Soph. *El.* 962, *ἄλεκτρα γηράσκουσαν ἀνυμέναιά τε*, and Ar. *Lys.* 593 foll., where the point is emphasized and explained. This interpretation differs, I am bound to say, from that which has been adopted without dispute from the scholia—*ἀδοξίαν ἤγου τὸ μέχρι γήρως βαρβάρῳ συνοικῆσαι καὶ ἐσπούδασας Ἑλληνικοῖς γάμοις τὴν προτέραν ἁμαρτίαν καλύψαι*. My objections are these: (1) The implied assumption that in Greek public opinion *fidelity* to a foreign connexion was discreditable is unproved and improbable. In the *Andromache* we see that Euripides invokes the sympathy of the audience in favour of a *γυνὴ δορίκτητος* against her successor, a Spartan, it is true, but still a Greek. (2) If *πρὸς γῆρας* applies to Jason, it must be referred, as by the schol., to the future, it being evident from the whole scope of the play that Jason was in no sense *γέρων*. But then we must avoid or force the sense of *ἐξέβαινε*, which signifies *was proving* or *becoming* actually, not *was appearing* in imagination. *Die Ehe mit der fremden Frau ging der* (*in Gedanken*) *zum Alter als nicht rühmlich hinaus* (Wecklein). The supplement *in Gedanken* is indispensable and illegitimate. (3) *εὔδοξος* signifies not *respectable* but *glorious*. This last distinction may appear minute, but will gain by examination.

μηδ' ὅλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.
ΙΑ. οἶσθ' ὡς μέτευξαι καὶ σοφωτέρα φανεῖ; 600
τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτέ,
μηδ' εὐτυχοῦσα δυστυχὴς εἶναι δόκει.
ΜΗ. ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.
ΙΑ. αὐτὴ τάδ' εἵλου· μηδέν' ἄλλον αἰτιῶ. 605
ΜΗ. τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;
ΙΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.
ΜΗ. καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.

600. **μέτευξαι** Elmsley, *μετεύξει* MSS. *Change the prayer as I will teach you and you will shew more wisdom;* lit., *Change the prayer—Do you know how?—and* etc. Upon this old question I will only say that I accept the view represented by Cobet in his *Variæ Lectiones*. Observe the sarcastic reference to Medea's *σοφία* (see 677), as exhibited in the verbal *subtlety* (*σοφία*, as in *Alk.* 58 and elsewhere) of the antithesis λυπρὸς—*εὐδαίμων*. "The prayer is clever but it might be wise." There is a very similar use of the ambiguity of *σοφὸς* in Plat. *Apol.* 23 A, *οἴονται γάρ με ἑκάστοτε οἱ παρόντες ταῦτα αὐτὸν εἶναι σοφὸν* (wise) *ἃ ἂν ἄλλον ἐξελέγξω. τὸ δὲ κινδυνεύει, ὦ ἄνδρες, τῷ ὄντι ὁ θεὸς σοφὸς εἶναι* (enigmatical) *καὶ ἐν τῷ χρησμῷ τούτῳ τοῦτο λέγειν κ.τ.λ.* Cp. also *Bacch.* 655, *σοφὸς, σοφὸς σὺ* (*ready, smart*) *πλὴν ἃ δεῖ σ' εἶναι σοφὸν* (*discreet, virtuous*).

606. *οὐ γὰρ ἐφ' ἑαυτῆς λέγει, ἐπεὶ εἶπεν ἂν γαμουμένη, ἀλλὰ τὸν Ἰάσονος λόγον ἐφ' ἑαυτῆς μετέστρεψεν. γαμεῖ μὲν γὰρ ὁ ἀνήρ, γαμεῖται δὲ ἡ γυνή.* Schol.

608. *Also your house may for my sake be accursed, may it not?* The point of the retort lies in *οὖσα τυγχάνω* which is by no means a periphrasis for *εἰμί*. In the habitual irony of Attic speech *accidental* frequently means *essential;* to say that a thing "happens to be such" may, if pronounced suitably, be merely a way of saying that the quality predicated is the most important which the thing possesses. Hence the common use of *τυγχάνειν ὤν* for *to be in reality* or *in spite of contrary appearances. Andr.* 142 is a good example—

δεσποτῶν δ' ἐμῶν φόβῳ
ἀσυχίαν ἄγομεν· τὸ δὲ σὸν
οἴκτῳ φέρουσα τυγχάνω.

i.e. in spite of my enforced silence I really felt compassion. So here *τυγχάνειν ὤν* draws into prominence a fact obscured not by appearances but by intentional misrepresentation. Jason, conscious that in his relations with his wife he is not upon strong ground and secretly glad to be rid of her reproaching presence, is willing to shelter himself behind the offended majesty of Corinth, and in 607 endeavours to put his own *part* in the quarrel out of sight. Medea in unmasking the evasion suggests his personal feelings as a casual circumstance which may have escaped his notice. In exactly the same way Andromache, accused by Hermione of diverting by foul means the affections of her husband Neoptolemos, ironically hints at the ill temper of Hermione herself as an incidental circumstance perhaps overlooked,

οὐκ ἐξ ἐμῶν σε φαρμάκων στυγεῖ πόσις
ἀλλ' εἰ ξυνεῖναι μὴ 'πιτηδεία κυρεῖς. 206.

Medea is *ἀραία δόμοις* because the *family sanctities* are outraged in her person; compare the cases of Iphigenia (Æsch.

ΙΑ. ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ', εἴ τι βούλει παισὶν ἢ σαυτῆς φυγῇ
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ'· ὡς ἕτοιμος ἀφθόνῳ δοῦναι χερὶ
ξένοις τε πέμπειν σύμβολ', οἳ δράσουσί σ' εὖ.
καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.
ΜΗ. οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
οὔτ' ἄν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.
ΙΑ. ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δ' οὐκ ἀρέσκει τἀγάθ', ἀλλ' αὐθαδίᾳ
φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.
ΜΗ. χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἱρεῖ χρονίζων δωμάτων ἐξώπιος.
νύμφευ'· ἴσως γάρ—σὺν θεῷ δ' εἰρήσεται—
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

Ag. 237, Eur. *Iph. T.* 778) and Oedipus (Soph. *O. T.* 1291).

609. *Nay I forbear the sequel of the dispute.* This elliptical construction with ὡς (ἴσθι or some such word being apparently omitted) expresses a point resolved and certain. The force of the article in τὰ πλείονα is well given by Wecklein ('das weitere *was du noch vorhast,' the remainder with which you are prepared*) comparing Soph. *O. C.* 36 πρὶν νῦν τὰ πλείον' ἱστορεῖν, *Trach.* 731 σιγᾶν ἂν ἁρμόζοι σε τὸν πλείω λόγον. τῶνδε he and others would make equivalent to περὶ τῶνδε; I prefer to construe it in a partitive sense after τὰ πλείονα.

613. οἱ ἐπιξενούμενοί τισιν ἀστράγαλον κατατέμνοντες θάτερον μὲν αὐτοὶ κατεῖχον μέρος θάτερον δὲ κατελίμπανον τοῖς ὑποδεξαμένοις, ἵνα εἰ δέοι πάλιν αὐτοὺς ἢ τοὺς ἐκείνων ἐπιξενοῦσθαι πρὸς ἀλλήλους, ἐπαγόμενοι τὸ ἥμισυ ἀστραγάλων ἀνανεοῦντο τὴν ξενίαν. schol.

614. **μωρανεῖς**, see on 61.

624. **ἐξώπιος**, a poetical periphrasis for ἔξω (cp. ἔξεδροι χθονός, ἐκτόπιοι δόμων, δωμάτων ὑπόστεγοι and the like) peculiar to Euripides and introduced by Aristophanes *Thesm.* 881, as a characteristic of his style.

625. **σὺν θεῷ δ' εἰρήσεται**, *if God will*, an apologetic formula to avoid presumption. Cp. the parody in Ar. *Plut.* 114 οἶμαι γὰρ οἶμαι σὺν θεῷ δ' εἰρήσεται ταύτης ἀπαλλάξειν σε τῆς ὀφθαλμίας.

626. Difficulty has been created here by the assumption, apparently universal, that γαμεῖς is the present. It is the future. *You shall have such a 'wedding' as you would fain refuse.* The 'wedding' is her vengeance, called so by way of mockery. Of γαμεῖς (pres.) the only fair translation is 'You are making such a match as you would refuse,' the absurdity of which has been escaped either by forcing the sense of ἀρνεῖσθαι (ὥστε μεταμεληθῆναί σε ἐπὶ τῷ γάμῳ schol.) or by altering the text.

ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν στρ.
ἐλθόντες οὐκ εὐδοξίαν
οὐδ' ἀρετὰν παρέδωκαν
ἀνδράσιν· εἰ δ' ἄλις ἔλθοι 630
Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτως.
μήποτ', ὦ δέσποιν', ἐπ' ἐμοὶ
χρυσέων τόξων ἐφείης
ἱμέρῳ χρίσασ' ἄφυκτον οἰστόν.
στέγοι δέ με σωφροσύνα,* ἀντ. 635
δώρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὀρ-

627. *When Love enters men above measure, it is not glory, no, nor renown that he permits them.* In εὐδοξίαν and ἀρετὰν (for the sense of which see Dictt. s. v.) there is a touch of satire upon the cant of intrigue with its 'conquests' and 'successes'. Cp. the note on εὔδοξον in 592. The remark is prompted by the humiliating part played by Jason at the close of the preceding dialogue and is pointed primarily at the male sex (ἄνδρες). The compound παρέδωκαν is difficult: 'allow, give opportunity for,' seems the least inappropriate of its ascertained meanings. Porson inserts ἐν after παρέδωκαν, which if 629, 30 be read as one line is necessary for metre and may possibly be right. But he speaks as if it made no difference to the construction; which can hardly be, nor do his citations prove it. One only contains the compound παραδίδωμι at all, the Pythagorean oath Ναὶ μὰ τὸν ἀμετέρᾳ ψυχᾷ παραδόντα τετρακτύν with its parody οὐ μὰ τὸν ἐν στέρνοισιν ἐμοῖς παραδόντα τετρακτύν; there the verb has the common sense *to bequeath*, which is wholly foreign to the passage before us, and the parody is merely a compressed form of τὸν στέρνοις ἐμοῖς τὴν ἐν αὐτοῖς τετρακτὺν παραδόντα. Here if we are to read ἐν ἀνδράσι I should connect it in signification rather with ἐλθόντες than with παρέδωκαν, ἐλθόντες ἐν ἀνδράσι παρέδωκαν standing for ἐλθόντες εἰς ἄνδρας ἐκεῖ παρέδωκαν.

632. ἐπ' ἐμοὶ...ἐφείης unusual for ἐμοὶ or ἐπ' ἐμὲ.

635. στέγοι Wecklein στέργοι MSS. *May modesty shield me* (against the arrow of lust). στέργειν does not suit the metaphor and indeed is not used in the manner required at all. The correction is slightly strengthened by the metre, though it would be unsafe to build upon this, as the first syllable of the strophe is not unfrequently variable. In σωφροσύνη δώρημα θεῶν κάλλιστον (I restore the words to their order in the original dactylic rhythm) we should probably recognize an allusion to some popular γνώμη if we were possessed of that species of literature in its full extent. Similar γνῶμαι are worked into *fr.* 503 (505) σωφροσύνη κῦρσαι θνητοῖσιν ἄριστον and *fr.* 848 σωφροσύνης οὐδὲν πρεσβύτερον. See the note on 422 and references there given. With the whole passage cp. *Iph. A.* 544—557.

637—642. προσβάλοιμι EP προσβάλλοι L προσβάλλοιμ' ὦ *l* προσβάλοι *r*. I print the corrupt reading, being dissatisfied with that usually received. All recent editions follow Porson in accepting προσβάλοι δεινὰ which however is probably a correction merely; if it was original, how are we to account for the intrusion of προσβάλοιμι, in spite of the sense, into good manuscripts of both families?

γᾶς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξασ' ἑτέροις ἐπὶ λέκτροις
†προσβάλοιμι δεινὰ Κύπρις, ἀ- 640
πτολέμους δ' εὐνὰς σεβίζουσ'
ὀξύφρων κρίνοι λέχη γυναικῶν.
ὦ πατρίς, ὦ δώματα, μὴ στρ.
δῆτ' ἄπολις γενοίμαν
τὸν ἀμηχανίας ἔχουσα 645
δυσπέρατον αἰῶν',
οἰκτρότατον ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην
ἀμέραν τάνδ' ἐξανύσασα· μό-
χθων δ' οὐκ ἄλλος ὕπερθεν ἢ 650
γᾶς πατρίας στέρεσθαι.
εἶδομεν, οὐκ ἐξ ἑτέρων ἀντ.
μῦθον ἔχω φράσασθαι·

Moreover the omission of the remoter object after προσβάλοι is irregular and harsh. I suggest προσβάλοι μ' αἰνὰ. The error ΔΕΙΝΑ etc. (through ΔΙΝΑ) for ΔΙΝΑ and the union of the pronoun with the preceding verb are both probable and either would explain the MS readings. The accusative ὀργὰς and με after προσβάλοι are each separately regular and the combination of them is justified by the general laws of the language. We might say in the phrase generally applied to such cases that ὀργὰς προσβάλοι is a compound verb governing the accusative με. *Nor ever may dread Aphrodite smite me mad with longing after strange embraces, forcing upon me humours of contention and quarrels never laid.* In any case the excision of μ is unwarranted; we had better even read πρὸς for ποτ' in 637, taking προσβάλοι με πρὸς ὀργὰς for *force me into humours*. Cp. Soph. *O. C.* 1178.

641. **σεβίζουσα** *preferring*, προκρίνουσα schol. **κρίνοι** *sort, distribute*, cp. the Homeric κρῖν' ἄνδρας κατὰ φῦλα. Aphrodite is implored keenly to note the moods of men and women and bring them together accordingly. Some take κρίνοι for βραβεύοι *preside over*, but this is less agreeable to the use of the verb and makes it difficult to connect with ὀξύφρων.

643. **δώματα** Nauck. δῶμα MSS, but L δόμα.

645. **τὸν** equivalent to a demonstrative: *never may I become an outcast* (we have no word which conveys the exact force of ἄπολις), *supporting that difficult life of helplessness.* δυσπέρατον *hard to cross*, but see on 656.

649. **ἀμέραν τάνδ' ἐξανύσασα** *and make end of this world's day.* The tone is that of impatience: cp. the colloquial ἀνύσας τι *with haste.* Life is termed a *day* for its brevity much as in *Ion* 719 (Wecklein) μή τί ποτ' εἰς ἐμὰν πόλιν ἵκοιθ' ὁ παῖς, νεὰν δ' ἀμέραν ἀπολιπὼν θάνοι.

654. **μῦθον** Nauck. μύθων MSS, an excellent example of a wide-spread form of error, the assimilation of inflections. **φράσασθαι**, *to reflect upon, mark. Mine eyes have seen it, I may ponder it, not as a tale by others told.* Wecklein cites the following examples of this favourite antithesis, *Or.* 532, *Tro.* 481, *Supp.* 684,

σὲ γὰρ οὐ πόλις, οὐ φίλων τις
ᾤκτειρεν παθοῦσαν*
δεινότατα παθέων.
ἀχάριστος ὅλοιθ', ὅτῳ πάρεστιν
μὴ φίλους τιμᾶν καθαρὰν ἀνοί-
ξαντα κλῆδα φρενῶν· ἐμοὶ
μὲν φίλος οὔποτ' ἔσται.

ΑΙΓΕΤΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.
ΜΗ. ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος,
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;
ΑΙ. Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.
ΜΗ. τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἵζάνεις;*

Iph. T. 901, *Herakl.* 5, Æsch. *Pers.* 266, *Ag.* 858, Soph. *Phil.* 676, *O. T.* 6.

656. **ᾤκτειρεν**, so with variation *ᾤκτειρε* all the MSS. The received correction *ᾤτισεν* has no probability. If we assume strophic correspondence (cp. 824—835), *οἰκτερεῖ* (Wieseler) would be better, and better still *δυσπείρατος hard to essay, difficult* for *δυσπέρατος* in the strophe. In fact *δυσπέρατος hard to cross, pass over* introduces a not very appropriate metaphor.

660. **τιμᾶν** *quit, requite.* Cp. *fr.* 132 *ἀφαιρεθήσει χάριτας αἷς τιμῶσί σε*, Soph. *O. T.* 1202 *ἐξ οὗ τὰ μέγιστ' ἐτιμάθης*. This shade of meaning is insufficiently distinguished in dictionaries and translations. Cp. note on *τιμὰ*, *sup.* 415. **καθαρὰν** *κ.τ.λ. unlocking clean his heart*, i.e. loving wholly and without reserve; *καθαρὰν* (a predicate) has its primary physical sense *free, open*, as in *καθαρὰ ὁδός an open road*. For *πάρεστι* (*παρέσται l.*) Badham suggested *παρέστη into whose mind it entered*, and it is true that *ὅτῳ πάρεστι* would more naturally signify *he who can* than *he who would*.

663 foll. The episode of Ægeus, necessary to the plot as providing Medea with a refuge (cp. 389), is the least satisfactory part of the play; though it was no doubt more interesting to the original audience as connecting the ancient legend with Athens, which appears or is meant to appear in the character of protectress to the oppressed, like King Theseus in the *Oedipus Coloneus*. But the conduct of Ægeus is anything but chivalrous (719 foll.) and the scene is not made more attractive by the long *στιχομυθία*, which (as Wecklein observes) is proper to the quick exchange of thoughts in haste or passion (cp. 324 foll.), but in such a place as this has a very frigid effect, which the poet has sought rather to increase than diminish. Notice the highly artificial manner of the opening salutation. I cannot help supposing that the form of the dialogue expressed or was meant to express something which we hardly feel. Is it the Athenian or Euripidean conception of courtliness?

665. **σοφοῦ**. The epithet is merely courteous and selected as being generally applicable to an old monarch. At least no special reason is known for applying it to Pandion.

668. See Introd. on *the* MSS S *and* S'.

ΑΙ. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
ΜΗ. πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον;
ΑΙ. ἄπαιδές ἐσμεν δαίμονός τινος τύχῃ.
ΜΗ. δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὤν;
ΑΙ. οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίου.
ΜΗ. τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;
ΑΙ. σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.
ΜΗ. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;
ΑΙ. μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.
ΜΗ. τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.
ΑΙ. ἀσκοῦ με τὸν προύχοντα μὴ λῦσαι πόδα,
ΜΗ. πρὶν ἂν τί δράσῃς ἢ τίν' ἐξίκῃ χθόνα;
ΑΙ. πρὶν ἂν πατρῴαν αὖθις ἑστίαν μόλω.
ΜΗ. σὺ δ' ὡς τί χρῄζων τήνδε ναυστολεῖς χθόνα;
ΑΙ. Πιτθεύς τις ἔστι, γῆς ἄναξ Τροιζηνίας.
ΜΗ. παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.
ΑΙ. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.
ΜΗ. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.
ΑΙ. κἀμοί γε πάντων φίλτατος δορυξένων.
ΜΗ. ἀλλ' εὐτυχοίης καὶ τύχοις ὅσων ἐρᾷς.
ΑΙ. τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε;

670. **πρὸς θεῶν** exclamation of surprise. **ἄπαις γὰρ** κ.τ.λ. The presumable continuation of the words of Ægeus (*ἄπαις γὰρ τείνω*) is thrown into the form of a question.

675. *Subtle terms beyond man to interpret.* **ἔπη** (the plural) signifies properly chosen language, *phrases*, and for this reason applies with a shade of impatience to that which is dark and obscure; cp. *Iph. T.* 723 *σίγα· τὰ Φοίβου δ' οὐδὲν ὠφελεῖ μ' ἔπη*, *H. F.* 111 *ἔπεα μόνον*, Soph. *Phil.* 1112 *ἄσκοπα κρυπτά τ' ἔπη δολερᾶς φρενός* etc. With the construction compare Plat. *Krat.* 392 B *ταῦτα μὲν ἴσως μεῖζω ἐστὶν ἢ κατ' ἐμὲ καὶ σὲ ἐξευρεῖν.*

676. **μὲν** in an interrogative sentence as elsewhere marks the proposition as preliminary and points to a sequel. It implies therefore that the speaker either wishes or feels bound to assume it true; *It is no offence for me to know his oracle?* Satisfied of this she proceeds to the question. So in 1129 *φρονεῖς μὲν ὀρθά; you have your sound wits?*—and therefore (he implies) what can you mean? Cp. *Alk.* 146, *Hipp.* 316.

677. **ἐπεί τοι καὶ** the particles have each their regular meaning, **καὶ** marking the reason alleged as strong and **τοι** as obvious. *Nay surely, for 'tis just a subtle wit that it needs.*

679. *Λέγει παίδων δεομένῳ τὴν Πυθίαν ἀνελεῖν λέγουσι τὸν θρυλούμενον χρησμὸν διακελευομένην μηδεμίᾳ γυναικὶ συγγενέσθαι πρὶν ἐλθεῖν εἰς Ἀθήνας* Plut. *Thes.* 3.

684. *i.e.* **παῖς Πέλοπος, εὐσεβέστατος ὡς λέγουσι.**

689. **γὰρ.** "Medea utters the wish **ἀλλ'...ἐρᾷς** in a tone which causes Ægeus for the first time to notice her appear-

ΜΗ. Αἰγεῦ, κάκιστός ἐστί μοι πάντων πόσις.
ΑΙ. τί φής; σαφῶς μοι σὰς φράσον δυσθυμίας.
ΜΗ. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.
ΑΙ. τί χρῆμα δράσας; φράζε μοι σαφέστερον.
ΜΗ. γυναῖκ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.
ΑΙ. μή που τετόλμηκ' ἔργον αἴσχιστον τόδε;
ΜΗ. σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.
ΑΙ. πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος;

ance. Hence his reply '*You* are not happy, *for* your mien betrays sorrow and care,' and with this he involves the question 'What is the cause?'" (Wecklein). This analysis seems correct, and presents a curious example of elliptical compression. On the stage the transition would be marked by a pause and explained by appropriate action.

συντέτηκε *is wasted away, sunken.*

690. **Αἰγεῦ.** With this outburst the dialogue changes, becoming rapid and excited.

694. **ἐφ' ἡμῖν** *succeeding to my place.* See Lexicon s. v. *ἐπιγαμεῖν*.

695. **μή που.** *Surely he cannot have dared*, cp. Æsch. *P. V.* 247 *μή πού τι προύβης τῶνδε καὶ περαιτέρω*; *μὴ* Schenkel *ἢ* or *ἦ* MSS; but *ἦ που*, signifying *perchance, belike*, gives a wrong expression. Elmsley's *ἦ γὰρ* also gives the right meaning but less forcibly and with more alteration. *οὔ που* Wecklein[2] as in *Hel.* 135, 600 etc.

697—701. Two points here require new explanation. If a *strong* stop is to be placed after *ἔρωτα* then unless *πιστὸς ...φίλοις* is an expansion or explanation of *μέγαν γ' ἔρωτα ἐρασθείς* (and it is difficult to see how it can be) the absence of connexion is against the simplest principles of Greek, as one scribe (B) felt and accordingly wrote, in defiance of metre, *πιστὸς δ'*. More strange still is the abruptness of 699, 700. Indeed 699 itself as generally understood, *Away with him, if he be even so base as this!* is an awkward break in the rapid enquiries of 695, 697, and 701. The easiest remedy no doubt would be to omit 698, 9, marked for omission by Wecklein. But what could have induced an interpolator to manufacture these difficulties? With respect to 698, is the colon usually placed after *ἔρωτα* indispensable? With the necessary supplement of *ἐρασθείς* the line may be translated continuously. Æg. *Was it for love's sake or for displeasure against you?* Med. *For love, for a high love, he betrayed his dearest.* Prinz puts a note of interrogation after *φίλοις*, which however is perhaps only a slip of the pen. In *μέγαν ἔρωτα* Paley (rightly I think) sees a touch of sarcasm, "implying that the real inducement to the match was its greatness," which in 700 is more explicitly put, *His 'passion' was to wed with a royal house.* This is of the first importance to the conception of the play, for it shews that Medea after all believed the language of Jason in 593 and elsewhere to be sincere, and this I am sure the poet meant. To suppose Jason a *mere* selfish traitor abandoning an old flame for one newer and more attractive destroys the conflict of reason and sentiment which is meant to give interest to his situation. In 699—701 the difficulty is removed by proper punctuation.

Ægeus, bringing himself with difficulty to comprehend the cruel act which Medea is disclosing, is pursuing his questions without attending to the full import of 698—"But if he really has the baseness for it, what father makes himself accom-

ΜΗ. μέγαν γ' ἔρωτα πιστὸς οὐκ ἔφυ φίλοις.
ΑΙ. ἴτω νυν, εἴπερ, ὡς λέγεις, ἐστὶν κακός,—
ΜΗ. ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν.
ΑΙ. δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.
ΜΗ. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.
ΑΙ. συγγνωστὰ γὰρ ἦν σε λυπεῖσθαι, γύναι.†
ΜΗ. ὄλωλα· καὶ πρός γ' ἐξελαύνομαι χθονός.
ΑΙ. πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν.
ΜΗ. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
ΑΙ. ἐᾷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπῄνεσα.
ΜΗ. λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.

plice by bestowing his daughter?", while Medea meets his doubt by completing and emphasizing her previous reply. *ἴτω* is not equivalent to *ἐρρέτω*—it is not clear that there is such a usage in tragedy—but is a mere exclamation, expressing here anger and contempt, like the Elizabethan 'go to' and 'come up'; cp. 798, 819 and *Herakl.* 455 *οὐ φιλεῖν δεῖ τὴν ἐμὴν ψυχήν· ἴτω.* This explanation accounts for the emphatic inversion of *τίς αὐτῷ δίδωσι*; and for the impatient *πέραινέ μοι λόγον*, which naturally follows the interruption. For *δὲ* in the apodosis of a conditional sentence (=English *then*), see Plat. *Phædr.* 255 A and numerous examples in Kühner § 533 1 b.

703. *γαρ* s' *μὲν γαρ* S but this seems a false conjecture, for *μὲν* requires an expressed or implied antithesis, 'There is excuse, but etc.,' which is out of place. Of the various corrections I prefer Wecklein's *συγγνώστ' ἄγαν ἄρ'*. Hermann *μέν τἄρ'*.

708. *He protests in show, but inclines to resignation*, lit. *prefers to bear it patiently*. The last words are a piece of irony, surely transparent enough, for *is secretly glad*. They exactly describe the attitude of Jason (455 foll.), who represents himself as having to the extent of his power staved off the sentence of banishment which Medea *to his regret* has rendered inevitable. For the transitive *καρτερεῖν* cp. *Alk.* 1071 *χρὴ δ', ὅστις εἶ σὺ, καρτερεῖν θεοῦ δόσιν.* So I understand, after Elmsley, the reading of all the MSS, and to say the truth cannot quite see why there has ever been any question about it. Matthiae solemnly objects that "*καρτερεῖν* est quidem aequo animo aliquid sustinere sed quod ipsi *τῷ καρτεροῦντι*, non alii, injucundum est. si hoc loco verum esset *καρτερεῖν*, significaretur, ipsi Jasoni Medeae exsilium grave accidisse, quod longe secus est." As if this 'signification' was not the very point! Elmsley has not however hitherto been followed, I am not sure that he has been understood, except (curious exception) by Scholefield, who supplies the elucidation that *καρτερεῖν δὲ βούλεται* "amaram ironiam in se habet"; perhaps Elmsley should have added these few words to his note. Meanwhile there has been strange work. One or two MSS (for the puzzle is of long standing) cite a conjecture *καρδίᾳ δὲ βούλεται in his heart he wishes it* (!). This with a confused scholion which suggests *καρδίᾳ δ' οὐ βούλεται* or *καρτερεῖν δ' οὐ βούλεται* has given scope for various originality, until one editor actually suggests *καρτὰ δ' ἔργοισιν θέλει*. And all this because a person, whose ineffectual regret is regarded as a pretence, is said to be *resigned*.

ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν ἱκεσία τε γίγνομαι,
οἴκτειρον οἰκτειρόν με τὴν δυσδαίμονα
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδῃς,
δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον.
οὕτως ἔρως σοὶ πρὸς θεῶν τελεσφόρος
γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.
εὕρημα δ' οὐκ οἶσθ' οἷον ηὕρηκας τόδε·
παύσω δέ σ' ὄντ' ἄπαιδα καὶ παίδων γονὰς
σπείραί σε θήσω· τοιάδ' οἶδα φάρμακα.

AI. πολλῶν ἕκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς·
ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν δίκαιος ὤν.
τοσόνδε μέντοι σοι προσημαίνω, γύναι·

711. **οἴκτειρον.** There is a doubt whether the true spelling is not *οἴκτιρον* as Prinz gives it, cp. Curtius, *Greek Verbs*, § 372 (p. 255, Eng. trans.) note. Possibly not a few Athenians would have hesitated between the two.

714, 15. These lines have been suspected, but there is nothing against them except that 716 would be joined a little more smoothly if they were away. Nauck (with others) objects to *θάνοις* and prefers *θάλοις*, a doubtful form in Attic dialogue. Certainly *may you die happy* is not just the expression we should expect, but the true English is rather *may you yet be happy ere you die*, a form not unnatural to Greeks, with their favourite common-places about 'looking to the end.' Wecklein makes the same defence, referring to Hdt. 1. 32, Eur. *Andr.* 100, Æsch. *Ag.* 928, Soph. *Trach.* 1, etc., and in his second edition points out the connexion between the happiness of a death-bed and the blessing of children, cp. Soph. *O. C.* 1100.

717. **δέ.** The antithesis suggested by this word is to *οὐκ οἶσθα*. 'And little as you know the treasure you have found, I *shall* be the means of blessing you with children.' As a distressed suppliant she half apologizes for her great promises.

722. *muneri namque huic ego inefficax sum totus* (Buchanan): *κατὰ τοῦτο τὸ μέρος τῆς παιδοποιίας ἐρημός εἰμι* schol. For *φροῦδος* applied to the loss or absence of physical power cp. *Herakl.* 703, *λῆμα μὲν οὔπω στόρνυσι χρόνος τὸ σὸν ἀλλ' ἠβᾷ σῶμα δὲ φροῦδον*, and *Or.* 390, *τὸ σῶμα φροῦδον τὸ δ' ὄνομ' οὐ λέλοιπέ με*. Out of respect for Elmsley I mention the other version *To this I am wholly surrendered, have given all my desire*, which apart from other objections gives to *φροῦδος* a sense improbable and without example.

724. **δίκαιος ὤν**, sc. *τοῦτο ποιεῖν under the obligation* to protect you created by the relation of suppliant and host, which will give me an answer to the reclamations of my friends abroad (*ξένοι*), the rulers of Corinth, to whom as well (*καὶ* 730) as to you I would be justified.

725—30. The repetition of the same meaning in these lines has been with

ἐκ τῆσδε μὲν γῆς οὔ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἔλθῃς δόμους,
μενεῖς ἄσυλος· κοὔ σε μὴ μεθῶ τινι.
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.
ΜΗ. ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι—
ΑΙ. μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;
ΜΗ. πέποιθα· Πελίου δ' ἐχθρός ἐστί μοι δόμος
Κρέων τε. τούτοις δ' ὁρκίοισι μὲν ζυγεὶς
ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ·
λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος

τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

some probability taken for a trace of a second recension of the play (see Introd.), 725—728 being an alternative for 729, 730. It may however be attributed to the desire of the monarch to make himself perfectly clear upon the terms of this most business-like negotiation.

732. *I were on your part well contented.* I think with Nauck (*Eur. Stud.* 124 note) that this confusion of the phrases *πάντα ἔχω* and *πάντα καλῶς ἔχει* is too clumsy to be genuine, and accept his theory that the line was inserted merely to fill up the construction, the genuine speech of Medea not being completed but ending with a perfectly natural pause after the delicate suggestion of 731. Such irregularities are necessary to dramatic effect and the rarity of them in Greek drama is due to the expositors through whose hands our MSS passed, who filled up even imaginary deficiencies of construction (cp. 12), much more those which were real.

736. *τούτοις* (*τοῖς ἐχθροῖς*) *ἄγουσιν ἐμὲ ἐκ γαίας οὐ μεθεῖο ἂν* (*ἐμοῦ*) *when they seek to carry me off you will not part with me.* The reading *μεθεῖ' ἂν* (L) depends entirely upon the alleged impossibility of the contraction *μεθεῖς* for *μεθείης*, which has overwhelming MSS authority. *In the plural number* these contractions were perfectly regular (Curtius *Gk. Verb*, p. 330 Eng. trans.) and it seems possible that analogy should produce an occasional *μεθεῖς*, just as *μεθείης*, Curtius thinks, produced the irregular *μεθείητε* by the side of *μεθεῖτε*. The active is used twice (728, 751) in this very context and gives a far more natural construction. However I follow the best authorities.

737, 8. *ἐνώμοτος—φίλος—ἐπικηρυκεύμασιν—ἂν πίθοιο* MSS. Of the discussion on these lines the following are the ascertainable results. (1) The general sense is undisputed. 'If you make with *me* a verbal pact only, not confirmed by oath, you may be unable to resist the solicitations (diplomatic demands) of my enemies.' (2) It is certain from the scholia that *ἐπικηρυκεύμασιν* the reading of our MSS is an alteration to suit *πίθοιο*, the original being *ἐπικηρυκεύματα*—"He uses the accusative instead of the dative, for he should have said *καὶ τοῖς ἐπικηρυκεύμασιν οὐκ ἂν πίθοιο*. According to Didymos there is an ellipse of *διὰ—διὰ τὰ ἐπικηρυκεύματα*." (3) In *καὶ θεῶν ἐνώμοτος* a negative is lost, which may be supplied by reading *κοὐ*, or *μὴ*, or *ἀνώμοτος*. Of these corrections the third, which is as

ψιλὸς γένοι' ἂν κἀπικηρυκεύματα
οὐκ ἀντισοῖο· τἀμὰ μὲν γὰρ ἀσθενῆ,*
τοῖς δ' ὅλβος ἐστὶ καὶ δόμος τυραννικός. 740
ΑΙ. πολλὴν ἔλεξας ἐν λόγοις προμηθίαν·

old as some of the MSS (so *d* and as a correction *a*) is clearly right, for the reason pointed out by Elmsley, that the negative adjective gives a construction to the genitive (of respect) *θεῶν*: cp. Soph. *El.* 36 *ἄσκευον ἀσπίδων* etc. (4) *φίλος* gives no sense, for there is nothing to shew that *ἐκείνοις* rather than *ἐμοὶ* is to be supplied, an ambiguity fatal to the point: and *πίθοιο* has no construction. These two words therefore are corrupt. For *φίλος* Badham proposed *φαῦλος*, Nauck *φηλὸς*, *you might prove a palterer*, or *a cheat: φηλὸς* is of dubious authority.

But I take a different view of the sense required. Medea expressly says that it is not the honesty of Aegeus which she doubts (*πέποιθα* 734). What she does doubt is his view of the right of the case as between him and his *ξένοι*. (I cannot avoid these forensic subtleties, which are not mine but the poet's.) He has stated his desire to be *ἀναίτιος ξένοις*. Will a mere verbal compact with Medea give him a sufficient defence to their demands? The first object of the oath, as appears still more clearly from 744, is to strengthen his hands, to give him *σκῆψίν τιν' ἐχθροῖς δεικνύναι*. He is to say to the *ξένοι* 'Do not press me, I am *sworn* not to consent to your demands.' If he can only say 'I have promised,' his position, and therefore that of Medea, will be less defensible, and, as she says (739), her comparative weakness will not allow her to forego a possible compensation. *If you make a verbal pact unratified by an oath, you will be without defence and not on equal terms in the parley.* For the corruption of *ψιλὸς* to *φίλος* cp. n. on 12. The word, which is rare in poetry, is used by Sophokles in the general sense of *defenceless O. C.* 1028 *ἔξοιδά σε οὐ ψιλὸν οὐδ' ἄσκευον ἐς τοσήνδ' ὕβριν ἥκοντα* and the Lexicon will shew that it could be applied metaphorically to the want of logical arms, as in Demosth. 830 *μαρτυρίαν μὲν οὐδεμίαν ἐνεβάλετο...ψιλῷ δὲ λόγῳ χρησάμενος*, Plat. *Phaed.* 262 C *ψιλῶς πως λέγομεν οὐκ ἔχοντες ἱκανὰ παραδείγματα*. For *ἀντισοῦμαι* see Thuk. 3. 11. *ἀντισοῖο* (ΑΝΤΙCΟΙΟ) bears the closest resemblance to *ἂν πίθοιο* (ΑΝΤΙΘΟΙΟ) and the error of taking the first syllable for the conditional particle is obviously natural. *ἀντισοῦσθαι ἐπικηρυκεύματα* is *to be on equal terms in mutual* (*ἐπι-*) *negotiations* or *to meet demand with equal counter-demand*, in this case the demand for extradition with the demand to be excused from perjury. *οὐκ ἂν παρεῖο you would deprecate*, Stadtmüller. The other conjectures (as *τάχ' ἂν πίθοι σε*) are not within critical limits.

741. Here again S keeps the reading *ἐν λόγοις*, which as Nauck observes cannot be a correction, while the majority have *ὦ γύναι*, a mere editorial device to avoid the collision of *ἐν λόγοις* with *ἔλεξας* (so MSS). For the same reason modern editors have suggested *ἔδειξας*, the two words being frequently confused (see Porson's list, which might be enlarged, upon *Phoen.* 540). But the whole discussion has proceeded on the supposition that *ἐν λόγοις* must be taken with the preceding verb and refer to the *words* just spoken by Medea. I submit that it is to be connected in sense at least with *προμηθίαν* and signifies generally *in treaty, negotiation*, λόγων συναλλαγαὶ as it is more fully called in *Supp.* 602 *διὰ δορὸς εἶπας; ἢ λόγων συναλλαγαῖς*; with which compare *ib.* 357 *παρ' ὅπλοις θ'*

ἀλλ', εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.
ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.
ΜΗ. ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
τοὐμοῦ θεῶν τε συντιθεὶς ἅπαν γένος.
ΑΙ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.
ΜΗ. μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
μήτ' ἄλλος ἤν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
χρῄζῃ, μεθήσειν ζῶν ἑκουσίῳ τρόπῳ.
ΑΙ. ὄμνυμι Γαίας δάπεδον Ἡλίου τε φῶς

ἡμένος πέμψω λόγους Κρέοντι. In poetry λόγοι has large meanings. Thus in *Supp.* 902 it is said of the warrior Tydeus that as compared with his intellectual brother Meleagros οὐκ ἐν λόγοις ἦν λαμπρὸς ἀλλ' ἐν ἀσπίδι in *Alk.* 964 πλείστων ἀψάμενος λόγων, and below 1226 μεριμνηταὶ λόγων, λόγοι is something between *letters* (literature) and *language*. For the political sense of *negotiation, treaty*, or *diplomatic argument* see the passages cited from Eur. *Suppl.*, and add Soph. *Phil.* 1307 τοὺς τῶν Ἀχαιῶν ψευδοκήρυκας, κακοὺς ὄντας πρὸς αἰχμὴν ἐν δὲ τοῖς λόγοις θρασεῖς, which is exactly in point. Here the *negotiation* specially in view is that which Medea anticipates between Ægeus and the ἄγοντες (736), and this may be further illustrated from Soph. *Phil.* 563 ὡς ἐκ βίας μ' ἄξοντες ἢ λόγοις πάλιν. Discarding style we might render the exact force of the words thus *You suggest a somewhat distant prevision in negotiation*, or, in better form, *This is a shrewd diplomacy indeed.* Ægeus professes to think Medea's caution exaggerated, and it is of course true that the reason which she gives for asking the oath is neither the most obvious nor the most real (see the next note). As ἕλεξας and λόγοις are so far apart in meaning, Euripides who is not very careful in such matters may possibly have written the MSS reading, but the difference between ἕλεξας and ἔδειξας, whether in sense or in letters, is hardly worth discussion. This line offers additional proof that Medea's scruples turn upon argumentative or logical considerations, and thus confirms the reading ψιλὸς as interpreted above.

745. **τό σόν τ' ἄραρε μᾶλλον** *you stand the firmer*, have the stronger claim. Both Ægeus and Medea avoid from delicacy anything more than hints (739, 745) at the stronger bond which the oath will lay upon his conscience, Medea having professed herself in this respect satisfied with his word. The difference is however not out of sight, and the way in which it is handled is the best thing in this curious scene.

748 occurs also in *Iph. T.* 738.

752. **Γαίας δάπεδον Ἡλίου τε φῶς** so Badham from the MSS γαῖαν λαμπρὸν ἡλίου τε φῶς (ES) or λαμπρὸν θ' ἡλίου φάος. The ceaseless confusion of Δ and Λ makes the correction extremely probable. It has been supposed that a note written in the margin to 746 γρ. Ἡλίου θ' ἁγνὸν σέβας gives the true reading of 752, but on that hypothesis there is no reasonable explanation of the MSS. The marginal 'variant,' whether intended to refer to 746 or 752 or both, is of no more value than the καρδίᾳ δὲ βούλεται which one of the same hands (a^1) exhibits at 708.

θεούς τε πάντας ἐμμενεῖν ἃ σου κλύω.
ΜΗ. ἀρκεῖ· τί δ' ὅρκῳ τῷδε μὴ 'μμένων πάθοις;
ΑΙ. ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν. 755
ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.
ΧΟ. ἀλλά σ' ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, ὧν τ' ἐπίνοιαν 760
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.
ΜΗ. ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι, 765
γενησόμεσθα κεἰς ὁδὸν βεβήκαμεν·
νῦν δ' ἐλπὶς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὗτος γὰρ ἀνὴρ ᾧ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων, 770
μολόντες ἄστυ καὶ πόλισμα Παλλάδος.
ἤδη δὲ πάντα τἀμά σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.

753. ἐμμενεῖν Schæfer ἐμμένειν MSS.

754. **τί...πάθοις**; i.e. *τί εὖχει παθεῖν*; *πάθοιμι* "is transferred to the second person interrogatively." (Paley.)

756. It is certainly very strange that Ægeus should take no farewell (Nauck), and the whole close of this scene, in the anapaests especially, has a feeble effect, but the injury, if there be any, is beyond remedy.

760. *ἃ σπεύδεις, κατέχων ἐπίνοιαν αὐτῶν whereon with firm-held purpose thou art bent.*

764. This invocation, magnificent in dramatic effect, has a remarkable parallel in Wagner's *Lohengrin*, where Ortrud, having triumphed over the suspicions of Elsa and already forecasting her vengeance, calls exultantly upon the pagan gods of her race as her disarmed rival is about to enter.

767. **νῦν δ'**, as in 98 and 131 **δὲ** marks the emphatic repetition of the preceding word. This line has been ejected as a mere duplicate of 765, 6. But it is at least possible that the repetition is intentional, and upon the same view the **δὲ**, which some editors omit, is defensible.

768. *For where my ship of counsel was labouring worst, she has sighted a haven in yon prince.* Cp. Æsch. *Theb.* 210 *νεὼς καμούσης ποντίῳ πρὸς κύματι.*

773. **πρὸς ἡδονὴν.** So far as we can legitimately analyse a phrase which to the writer of it would be an inseparable whole, *πρὸς ἡδονὴν* belongs grammatically not to *δέχου* but to *λόγους*. *λέγειν πρὸς ἡδονήν τινι* is *to speak so as to please*, and hence *ἡδονὴ* is opposed to *ἀλήθεια* (*frankness*) in Herodotos (7. 101) *βασιλεῦ, κότερα πρὸς σὲ ἀληθείῃ χρήσομαι*

πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
ἐς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·
παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι,
οὐχ ὡς λιποῦσ' ἂν πολεμίας ἐπὶ χθονός,
ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν
νύμφῃ φέροντας †δῆθεν μὴ† φεύγειν χθόνα.

γάμους τυράννων οὓς προδοὺς ἡμᾶς ἔχει
ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,

ἢ ἡδονῇ; So here μὴ πρὸς ἡδονὴν λόγοι stands for λεγόμενα μὴ πρὸς ἡδονὴν *the unseasoned* or *unpalatable truth*.

δέχου *accept* χαλεπόν περ ἐόντα δεχώμεθα μῦθον Hom. *Od.* 20. 271. In her joy at the prospect of triumph Medea flings away disguise and discovers in a moment (ἤδη πάντα) her whole bloody purpose. This unblushing fierceness is in character and produces a good declamatory opportunity, but it goes beyond probability, and a sense of this seems to have led the poet to put into the mouth of Medea this half-deprecatory warning.

778, 9. These lines have been ejected by almost every recent editor. Against 778 the case is clear; it is a mistaken attempt to explain ταῦτα, which is intelligible and much more natural without it; and it is condemned by the intolerable clumsiness of οὓς προδοὺς ἡμᾶς ἔχει for οὓς ἔχει προδοὺς ἡμᾶς.

779 is unobjectionable in itself and not likely to be inserted. Such a change as from ὡς ἔχει to εἶναι is common in *oratio obliqua*. The repetition of similar language in 777 and 779 may well represent the eager and protesting tone with which Medea will make her pretended submission.

781. **λιποῦσ' ἄν** Elmsley MSS λιποῦσα, a necessary correction. λιποῦσ' ἄν is not 'equivalent to λείψουσα' but in this context much more expressive. It negatives not merely the intention to leave the children behind but the likelihood or conceivability of such a thing, *Not that I would leave* etc. (lit. *not as being likely to leave*). Burges proposed λίπω σφε guided by the analogy of ὡς κτάνω. But the analogy is deceptive; the murder of the rival is an ulterior object properly expressed by a final sentence. The absence from Medea's mind of all thought of actually leaving the children is a negative condition contemporary with her request, and properly expressed by the participial construction.

782. The omission of this verse (Brunck) is so great an improvement that the recurrence of its materials at 1060, 1 may suffice to condemn it. Some grammatical editor required an expressed object to λιποῦσ' ἄν, which however is perfectly well supplied from παῖδας in the previous line.

785. νύμφῃ φέροντας τήνδε μὴ φεύγειν χθόνα MSS: a line without meaning or construction, for the notion of a virtual supplication implied in δῶρα φέροντας is a desperate fiction. Many editors de-

λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροΐ,
κακῶς ὀλεῖται πᾶς θ' ὃς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.
ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον·
ᾤμωξα δ' οἷον ἔργον ἔστ' ἐργαστέον
τοὐντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τἄμ'· οὔτις ἔστιν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέασ' Ἰάσονος
ἔξειμι γαίας, φιλτάτων παίδων φόνον
φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς

clare the line spurious. But what could be the motive for an insertion which creates instead of removing grammatical difficulty? Besides without 785 it is scarcely possible to understand 787. The recurrence of so simple a phrase as *τήνδε μὴ φεύγειν χθόνα* in 940 is of little weight. The scholia record the reading *δῆθεν μὴ* for *τήνδε μὴ*, and a paraphrase upon it *ὡς δὴ παραιτησομένους τὴν φυγήν*. I see no explanation of this variant and gloss except that, as Elmsley suspected, they in some way represent the original, our MSS having only a correction. I suggest this

πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν
νύμφῃ, φέροντας δὴ τὸ μὴ φεύγειν χθόνα.

φέρειν to earn or *to win* is found in *χάριν φέρειν*, *κέρδος φέρειν*, *μίσθον φέρειν* and elsewhere, as Soph. *O. C.* 5 *σμικρὸν μὲν ἐξαιτοῦντα τοῦ σμικροῦ δ' ἔτι μεῖον φέροντα*: the children are to go *with gifts for the bride, under pretence of earning remission of their banishment* by way of return. It will be seen that this explanation precisely corresponds with that given in the scholion; and we may compare the language of Medea herself in 967 *τῶν δ' ἐμῶν παίδων φυγὰς ψυχῆς ἂν ἀλλαξαίμεθ' οὐ χρυσοῦ μόνον*. This sense of the active *φέρειν* is sufficiently unusual to account for the error of taking *φέροντας* with *νύμφῃ* in the common sense of *carrying* especially as it has that meaning in 950; hence the corruption of *δὴ τὸ* and the substitution for it of the otiose *τήνδε* in our MSS.

786 is word for word as 949 and is written in E before 785, in the rest after it. Upon my view we might suppose that it was brought from 949 to supply to *φέροντας* the object which, disjoined from *τὸ μὴ φεύγειν χθόνα*, it appeared to lack. On the other hand if original here it would make the misunderstanding of *φέροντας* more easy, and upon the balance it is safer to let it stand.

795. *banished for the murder of my own children and burdened with so foul a deed: for the burden which cannot be borne, women, is the laughter of a foe.* The correspondence between *τλᾶσα* and *τλητὸν* is impossible to render with perfect accuracy, the meanings being in reality slightly different: *τόλμη* is *hardihood* both to do and to suffer; the first is prominent in *τλᾶσ' ἔργον*, the second in *οὐ γελᾶσθαι τλητόν*.

798. *ἴτω*. This phrase originally signified defiance ('utuntur qui constanti animo mali aliquid tolerare aut periculum

οὔτ' οἶκος ἔστιν οὔτ' ἀποστροφὴ κακῶν.
ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον
δόμους πατρῴους, ἀνδρὸς Ἕλληνος λόγοις
πεισθεῖσ', ὃς ἡμῖν σὺν θεῷ τίσει δίκην.
οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεταί ποτε
ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κἀσθενῆ νομιζέτω
μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,
βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ·

subire decreverunt.' Elmsley), meaning literally *Let it come.* But as was said at 699 it passed into the cognate but more general character of impatience. 819 is a clear instance, and similarly here Medea interrupts her own exultation over the defeat of her enemies with a bitter reflection upon her own future. Of English interjections *Pshaw!* or *Bah!* answer in sense but not in dignity. I have already compared the archaic 'Go to.'

τί μοι ζῆν κέρδος; *What do I live for?* i.e. *What have I to care for or to hope?* Both these thoughts are present in this exclamation, but it is difficult to analyse with certainty language like the close of this marvellous speech, which in its broken brevity is the very breath of conflicting passions, revenge, remorse, reproach, revenge following and fighting together.

801. *won by a Greek's mere word:* πιστὸν Ἑλλὰς οἷδεν οὐδέν says Iphigenia to the barbarian Thoas (*Iph. T.* 1205): λόγοις has a contemptuous emphasis as in 321.

808 cp. 304. If, as I think we must believe, 304 is genuine though slightly corrupted through the influence of the present line, the repetition of its terms here is not necessarily pointless. The σοφοί or learned classes are there described under the name of the ἡσυχαῖοι *men of sedentary* or *quiet life*, and with them, it will be seen, Medea in some sense identifies herself, for she accepts the reputation of σοφία attributed to her by Kreon. She here corrects that identification (observe carefully the words μηδεὶς νομιζέτω implying an antecedent presumption); though as a representative of σοφία she is ἡσυχαῖος in one sense, she is not ἡσυχαῖος in the moral sense of *facile, goodnatured;* she is for 'a quiet life' if it means 'contemplative study' but not if it means 'submission to wrong.' It is probable that all this fencing had meaning to the contemporary public which we can but obscurely divine. The term σοφὸς was the notorious badge, as we know from the ridicule of Aristophanes, of the 'new learning' movement represented in literature by Euripides. It is possible (of course we cannot say more) that ἡσυχαῖος also had a special significance in relation to these long-forgotten divisions.

809. "The fundamental principle of the Greek upon the question of love to our neighbour." (Wecklein, comparing Archilochos *fr.* 65, Solon *fr.* 13. 5, Theognis, 869, Pind. *Pyth.* 2. 151, Eur. *fr.* 1077, *Ion* 1046, *H. F.* 585.) It was undoubtedly the principle of the turbulent and unreflective age which Euripides saw expiring. We are not hastily to assign this or that expression

τῶν γὰρ τοιούτων εὐκλεέστατος βίος. 810
ΧΟ. ἐπείπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.
ΜΗ. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ' ἐστί, μὴ πάσχουσαν, ὡς ἐγώ, κακῶς. 815
ΧΟ. ἀλλὰ κτανεῖν σὸν σπέρμα τολμήσεις, γύναι;
ΜΗ. οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις.
ΧΟ. σὺ δ' ἂν γένοιό γ' ἀθλιωτάτη γυνή.
ΜΗ. ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι.
ἀλλ' εἶα χώρει καὶ κόμιζ' Ἰάσονα· 820
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπόταις γυνή τ' ἔφυς.
ΧΟ. Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι στρ.
καὶ θεῶν παῖδες μακάρων ἱερᾶς 825

to the poet himself; this very passage for instance was scarcely written to recommend such self-tormenting fierceness. I would rather believe that the sympathies of the poet were with the ἡσυχαῖοι, the men of peace as well as of culture, who were preparing the way for the new morality formulated by Plato.

816. **σὸν σπέρμα.** So S; B E and the rest σῷ παῖδε with variants σοὺς παῖδας, σὸν παῖδα. They are, as Elmsley says, conjectures or originally notes upon σὸν σπέρμα, to which he compares Soph. *Trach.* 303 ὦ Ζεῦ τροπαῖε μήποτ' εἰσίδοιμί σε πρὸς τοὐμὸν οὕτω σπέρμα χωρήσαντά ποι, Æsch. *Supp.* 141, 275. σὸν σπέρμα cannot be either an error or an alteration. Here as elsewhere S has suffered less from editing.

820 foll. To one of her servants, possibly the τροφός.

823. **γυνή τ' ἔφυς.** "For the thought compare *Iph. T.* 1061 γυναῖκές ἐσμεν, φιλόφρον ἀλλήλαις γένος, σώζειν τε κοινὰ πράγματ' ἀσφαλέσταται, and *Hel.* 329 γυναῖκα γὰρ δὴ συμπονεῖν γυναικὶ χρή." (Wecklein.)

824—865. The Chorus praise the ancient glory and sanctity of Athens and represent to Medea the difficult reception that a murderess must find in such a place. By this reflexion and by appeals to her feelings as a mother they endeavour to turn her from her purpose.

824. **τὸ παλαιὸν ὄλβιοι.** The poet is probably painting the heroic age from an antiquity nearer and better known to his own generation, when the Athenians were distinguished among the European Greeks by a luxury of habits common to them with their cousins of Asia. Cp. Thuk. 1. 6 καὶ οἱ πρεσβύτεροι αὐτοῖς (τοῖς Ἀθ.) τῶν εὐδαιμόνων διὰ τὸ ἀβροδίαιτον οὐ πολὺς χρόνος ἐπειδὴ χιτῶνάς τε λινοῦς ἐπαύσαντο φοροῦντες ... ἀφ' οὗ καὶ Ἰώνων τοὺς πρεσβυτέρους κατὰ τὸ ξυγγενὲς ἐπὶ πολὺ αὕτη ἡ σκευὴ κάτεσχε. See note to 850.

825. **θεῶν μακάρων.** The elemental powers, of earth and water, Γῆ and Κηφισὸς (see following notes). The mythical descent of the Athenians (χθόνιοι Ἐρεχθεῖδαι in Soph. *Ai.* 202) from the earth-born Erechtheus was or in the time of Euripides began to be considered,

χώρας ἀπορθήτου τ' ἄπο,—φερβόμενοι

a symbol of that *αὐτοχθονία* upon which the Athenians prided themselves, the stable possession of the same soil traced backwards as far as tradition extended and contrasting favourably with the violent territorial changes of neighbouring states. Thukydides (1. 2) states the fact in his dry historic manner, and adds a philosophic and perhaps malicious explanation *τὴν Ἀττικὴν ἐκ τοῦ ἐπὶ πλεῖστον διὰ τὸ λεπτόγεων ἀστασίαστον οὖσαν ἄνθρωποι ᾤκουν οἱ αὐτοὶ ἀεί* (Wecklein).

826 foll. All the MSS and almost all the editions punctuate thus: *ἱερᾶς χώρας ἀπορθήτου τ' ἀποφερβόμενοι κλεινοτάταν σοφίαν feeding off the land upon wisdom.* Nauck (*Eur. Stud.* 127) dismisses this metaphor with a just sarcasm, "In other words wisdom grows wild in Attika, and her inhabitants browse upon it, as animals upon pasture." The punctuation *ἄπο, φερβόμενοι* is adopted by Prinz (and in his second edition by Wecklein) from the correction of a second hand in *a*. The true explanation of 835 will prove it to be correct. The key to the passage is the genealogy given in Apollodoros (3. 151) *γήμας δὲ Ἐρέχθευς Ἰφιξιθέαν τὴν Φρασίμου καὶ Διογενείας τῆς Κηφισοῦ ἔσχε παῖδας κ.τ.λ.* which shews that the *Ἐρεχθεῖδαι* traced through Erechtheus to *Γῆ* and through the wife of Erechtheus to the river-god *Κηφισός*. Thus Ion, speaking of the Erechtheid Kreüsa in the play devoted to the glories of that house (1261)—*ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς οἵαν ἔχιδναν τήνδ' ἔφυσας*, upon which the commentators cite Apollodoros *l. c.* This union of two divine stocks is here expressed by *θεῶν παῖδες μακάρων, χώρας δ' ἄπο* (sc. *Γῆς*).....*Κηφισοῦ τ' ἄπο*. The sense and construction of *ἀπὸ* may be illustrated by 406 *γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο, Hel.* 275 *οὖσ' ἐλευθέρων ἄπο* etc. This at once shews that *τὰν* in 836 is not the article but, as Hermann and others saw that it ought to be, the relative. The interposition of the parenthetic comment (*φερβόμενοι—φυτεῦσαι*) upon the first branch of the pedigree would not embarrass Athenian readers or auditors, who being familiar with the legend would anticipate the conclusion from the first.

It will be better to say here that in 835 the MSS give *ῥοαῖς* (with *ῥοὰς* (E) and *ῥοῶν* (a^2) as corrections); and S also *ἐπὶ* for *ἀπὸ*, the two corruptions being probably connected. As between the inflexions *-ᾶς*, *-ὰς*, and *-αῖς* the authority of the MSS is never of much weight and in such a case as this is nothing. The corrector a^2 here as in 826 saw the truth so far as to restore a genitive, but the singular is more probable than the plural, and *ῥοὴ* though not so frequent as *ῥοαὶ* is found in *Bacch.* 281. The construction is *ἀπὸ ῥοᾶς Κηφισοῦ τοῦ καλλινάου.*

φερβόμενοι κ.τ.λ. *fed upon all the glories of the arts and moving luxuriously through clearest air.* The mental and physical beauties of the race are the effect of the soil and climate. In this sense Euripides spiritually interprets the myth of the 'Earth-born.'

ἁβρῶς βαίνοντες. This expression is curious and significant. *ἁβρὸς* was a strong word; as applied even to women it is the mark of coquetry or vanity (see note on 1164), but it is the usual sign of *Oriental* or *Asiatic* softness, as of Hecuba, fainting in the arms of her attendants and sighing for the soft couches of Troy (*Tro.* 506), the Tyrian slave-girls, who in a season of universal mourning find the most pressing subject for grief in the temporary loss of their finery (*Phoen.* 1486), the Lydians (Æsch. *Pers.* 41), whose chief connexion with the Greeks was through the most degrading species of commerce (*Alk.* 675, cp. Grote *Hist. Gr.* Pt. II. Chap. xvii. *s. f.*), the priesthoods of Oriental religions (Æsch. *fr.* 322, Eur. *Bacch.* 493, 968), and Ganymede (*Tro.*

κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου
βαίνοντες ἁβρῶς αἰθέρος, ἔνθα ποθ' ἁγνὰς
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἁρμονίαν φυτεῦσαι—
τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοᾶς, ἀντ.
τὰν Κύπριν κλῄζουσιν ἀφυσσομέναν
χώραν καταπλεῦσαι μετρίοις ἀνέμων
ἡδυπνόοις ὀάροις, αἰεὶ δ' ἐπιβαλλομέναν
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,*
παντοίας ἀρετᾶς ξυνεργούς.

820). *Or.* 349 is not genuine, see note on 421. It is used to describe the languishing movements of Oriental mourners (Æsch. *Pers.* 541, 1072), or of persons acting or over-acting such a part (Eur. *Hel.* 1528 σοφώταθ' ἁβρὸν πόδα τιθεῖσα). Here it denotes the soft motion of the body, luxuriating, like the ἁβροκόμος φοίνιξ, in a genial air. As the word is hardly ever elsewhere used of men (except by way of contempt), it is another indication that Euripides was thinking of the ancient connexion between Athens and Ionia; observe the phrase διὰ τὸ ἁβροδίαιτον in Thukydides, cited on 824.

830 foll. The birth of the Musēs from Ἁρμονία in Attica whether invented by the poet or no is undoubtedly here an allegory, signifying that "the happy temper and combination of the elements and climate and the absence of disturbing causes had fashioned the country for their habitation." (Wecklein.)

836 foll. See Excursus.

844. *Loves the comrades of Art, that aid her to achieve all manner of excellence.* This again is an allegory; in which Ἔρως is "the passion for the good and beautiful" which assists the miracles of σοφία—a word almost too wide for translation. *Culture* is nearest. ἀρετὴ has a perfectly general sense and not the later ethical meaning; παντοία ἀρετὴ = excellence in all the arts (τέχναι) which σοφία includes, a reminiscence of Homer *Od.* 6. 233 ἀνὴρ ἴδρις ὃν Ἥφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη τέχνην παντοίην χαρίεντα δὲ ἔργα τελείει.

846—850. πῶς οὖν ἱερῶν ποταμῶν ἢ φίλων ἢ πόλις πόμπιμός σε χώρα τὰν παιδολέτειραν ἕξει τὰν οὐχ ὁσίαν μετ' ἄλλων MSS, with variants ἢ πολις ἢ φίλων S πόμπιμον *b l* a^2 χώραν B *v* del. *b*. In previous attempts to restore and interpret these lines the reading of S has been accepted as the starting-point, but here wrongly, for ἢ πόλις ἢ φίλων can be easily accounted for as a rough remedy to the metre, while ἢ φίλων ἢ πολις cannot. The more critical remedy of replacing the inflexion ῳ for ων is confirmed by the sense: the passage preceding deals with (1) the land (χώρα), (2) the river (Kephisos), and the plain reference to these two is marred by the irrelevant plural ποταμῶν. ποταμῷ with the similar χώρᾳ for χώρα(ν) gives the following construction, πῶς οὖν ἢ ἱερῷ ποταμῷ φίλῳ ἢ (ἱερᾷ) χώρᾳ (φίλῃ) πόλις πόμπιμος ἕξει σε. *How then shall that sacred river and land graciously permit their hospitable city to contain thee,* etc. ποταμῷ and χώρᾳ are datives 'of the person interested' (Kühner § 423, 25 f) and φίλῳ (*i.e.* φίλῳ ὄντι) is a secondary predicate like the participle in οὔ μοι βουλομένῳ τοῦτο ποιήσεις and the like. The transposition of the

πῶς οὖν ἱερῷ ποταμῷ στρ.
ἢ φίλῳ ἢ πόλις
πόμπιμός σε χώρᾳ
τὰν παιδολέτειραν ἕξει,
τὰν οὐχ ὁσίαν, μεταλλῶ.*
σκέψαι τεκέων πλαγάν.
σκέψαι φόνον οἷον αἴρει.
μή, πρὸς γονάτων σε πάντως
πάντη θ' ἱκετεύομεν,
τέκνα φονεύσῃς.
πόθεν θράσος ἢ φρενὸς ἢ ἀντ.
χειρὶ σέθεν τέχναν*

first ἢ recurs in the antistrophe 856 and is illustrated by Elmsley from Ar. *Av.* 419 ὅτῳ πέποιθέ μοι ξυνὼν κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ φίλοισιν ὠφελεῖν ἔχειν. Some recent writers object to πόμπιμος *hospitable, refuge-giving*, and Wecklein says (Appendix) 'πόμπιμος could refer only to despatching (das Fortgeleiten) and not to receiving (die Aufnahme).' This, however, is a mistake, for there is an exact parallel in *Phoen.* 984 ΜΕ. ποῖ δῆτα φεύγω; τίνα πόλιν; τίνα ξένων;...ΚΡ. Θεσπρωτὸν οὖδας. ΜΕ. σεμνὰ Δωδώνης βάθρα; ΚΡ. ἔγνως. ΜΕ. τί δὴ τόδ' ἔρυμά μοι γενήσεται; ΚΡ. πόμπιμος ὁ δαίμων *The god (of Dodona) is hospitable.* Cp. Pind. *Nem.* 3. 25 ὅπα πόμπιμον κατέβαινε νόστου τέλος and Soph. *Trach.* 872 τὸ δῶρον Ἡρακλεῖ τὸ πόμπιμον, the gift sent by Deianira to Herakles *upon his return* (see *ibid.* 610 foll.)—The reading of S is not only technically improbable, but introduces an antithesis foreign to the passage between the πόλις and the χώρα; moreover as φίλων πόμπιμος χώρα thus corresponds to ἱερῶν ποταμῶν πόλις it would appear that the hospitality of Athens is made a difficulty, like the sacredness of its rivers, in the way of receiving the fugitive. Wecklein gives (1st ed.) φυτῶν πόμπιμος, but not satisfied with this in his second edition further suggests κάρπιμος. But the genuineness and the true sense of πόμπιμος are established by *Phoen. l. c.* μεταλλῶ. τὰν οὐχ ὁσίαν μετ' ἄλλων, says Wecklein, suggests the thought τὰν οὐχ ὁσίαν μετ' ἄλλων ὁσίων ὄντων and to the same effect Paley "you whose society would pollute others." But we may fairly ask by what word the supplement ὁσίων ὄντων is suggested and whether οὐχ ὁσίων ὄντων is not 'suggested' as much? If τὰν οὐχ ὁσίαν μετ' ἄλλων means anything, which is open to doubt, it should be 'who art made unholy by being with others,' *i.e.* defiled by *their* presence. On the other hand the corrections μετ' ἀστῶν, μεθ' ἁγνῶν, μέτοικον are too remote. In a passage so highly-coloured as this, the Homeric and Pindaric μεταλλῶ *I ask, question* may not be out of place.

853. πάντη πάντως Herwerden πάντως πάντες S πάντες πάντως *r l.* πάντως πάντη *σ'* Nauck.

855. τέκνα μὴ φονεύσῃς MSS. Hermann proposed μὴ τέκνα φονεύσῃς and in the antistrophe εὐτλάμονι *careless* for τλάμονι *cruel*, from a variant of slight authority ἐν τλάμονι.

857. τέκνων MSS. A good review of the long and to some extent useless discussion of this passage will be found in Stadtmueller *progr. Heidelb.* 1876, p. 19. The error and the sole error lies in the word τέκνων. Stadtmueller, rejecting for various sufficient reasons the corrections

καρδίᾳ τε λήψει
δεινὰν προσάγουσα τόλμαν;
πῶς δ' ὄμματα προσβαλοῦσα
τέκνοις ἄδακρυν μοῖραν
σχήσεις φόνου; οὐ δυνάσει,
παίδων ἱκετᾶν πιτνόντων,
τέγξαι χέρα φοινίαν
τλάμονι θυμῷ.
ΙΑ. ἥκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς
οὔ τἂν ἁμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι*
τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.
ΜΗ. Ἴσθι, αἰτοῦμαί σε τῶν εἰρημένων
συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν

τέκνοις and τέκνον (vocative), points out that what is required is an accusative answering to θράσος. The construction will then be πόθεν λήψει ἢ θράσος φρενὸς ἢ...χειρὶ καρδίᾳ τε; *whence wilt thou find courage of soul or...for hand and heart?* For the position of ἢ see on 845. For the variation between the genitive and dative in balanced clauses he compares *Herakl.* 72 πόλει τ' ὄνειδος καὶ θεῶν ἀτιμία, *Rhes.* 760 τοῖς ζῶσι δ' ὄγκος καὶ δόμων εὐδοξία, *Hipp.* 188 λύπη τε φρενῶν χερσίν τε πόνος and for the association of χείρ and καρδία *Alk.* 837 ὦ πολλὰ τλᾶσα καρδία καὶ χεὶρ ἐμὴ and *inf.* 1242. To the φρήν belong the conception and purpose, to the καρδία the execution, and it is therefore rightly connected with its instrument the hand. For the missing accusative he writes μένος, which, if τέκνων be neglected, may well stand, but it can hardly be said that it is in letters not so far (nicht allzuweit) from the MSS. As τέκνων has scarcely the appearance of an arbitrary guess, it is perhaps an instance of the confusion of τέκνον and τέχνη, which recurs in this play (1346) and elsewhere. As used here τέχνη would answer to the *cunning* of the right hand in the Psalm, and the association χείρ—τέχνη is at least natural and common. I cannot, however, find a very good illustration. The remoter object of προσάγουσα is easily supplied, with τέκνα preceding and ὄμματα προσβαλοῦσα τέκνοις immediately following.

862 foll. φόνου BE *φονον r b, ω* sup. *ου* ser. *b* φόνον being apparently a metrical conjecture, φόνου has the best authority. ἄδακρυν μοῖραν σχήσεις φόνου is intelligible though peculiar, *hold tearless the bloody doom* standing for 'execute it so that tears do not arrest it': a possible meaning of the words, though the phrase is very stiff. Some editors accept φόνῳ, connecting it with what follows: but apart from the weight of authority the tautology τέγξαι χέρα φοινίαν φόνῳ is highly objectionable. Few will subscribe to Hermann's opinion that ἄδακρυν μοῖραν σχήσεις φόνον could be said for οὐ δακρύσεις φόνον.

865. See on 855.

867. οὔ τἂν Porson οὐκ ἄν MSS. Possibly the slighter correction οὐ κἄν would suffice, the καί of the principal clause having the same force as the καί of the concessive clause; the nearest literal rendering would be "*With* your being a foe you must not *therewith* fail," etc. *i. e.* "Though my foe you must not therefore fail." τοῦδε γ' *this small boon*, i.e. τοῦ ἥκειν με from 968, or τοῦ ἀκούειν με from what follows.

εἰκός σ', ἐπεὶ νῷν πόλλ' ὑπείργασται φίλα.
ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην
κἀλοιδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὖ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,
γήμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
ταῦτ' ἐννοηθεῖσ' ἠσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
νῦν οὖν ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων,
ᾗ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυννυμεναιεῖν καὶ παρεστάναι λέχει*

871. **ἐπεὶ νῷν** κ.τ.λ. *since ere now we have done much love to one another.* In **ὑπεργάζεσθαι** the preposition has the same sense as in **ὑπάρχειν**, *to be (do) previously*, so that **ὑπείργασται**=**ὑπάρχει εἰργασμένα**. This is certainly one and perhaps the only meaning of the compound. In *Hipp.* 504 we have

καὶ μή σε πρὸς θεῶν, εὖ λέγεις γὰρ αἰσχρὰ δὲ,
πέρα προβῇς τῶνδ'· ὡς ὑπείργασμαι μὲν εὖ
ψυχὴν ἔρωτι, τἀσχρὰ δ' ἦν λέγῃς καλῶς
ἐς τοῦθ' ὁ φεύγω νῦν ἀναλωθήσομαι,

that is 'love has well prepared the ground of my heart for the seed of your temptation,' cp. **τῷ σπόρῳ νεὸν ὑπεργάζεσθαι**: there is no ground for assuming a separate sense *I have subdued*, even if it were appropriate. So again in Plut. *Galb.* 9 **καὶ τὰ μὲν αὐτὸς ἐν Ῥώμῃ διὰ τῶν φίλων ὑπειργάζετο** *he prepared the ground, accomplished the preliminaries* is sufficient. Here two other renderings have been suggested (1) *we have done in secret* for which Wecklein adduces Plutarch *l. c.* (2) *we have done service* cp. **ὑπηρετεῖν**, but they lack analogy.

879. **τί πάσχω;** *What ails me?* concisely for **τί παθοῦσα ὀργίζομαι**; or the like, not 'What harm is done me?' as **πάσχειν** has not in itself a bad sense, but signifies merely *to be affected* in some way.

882. **ἐννοηθεῖσ'** s, **ἐννοήσασ'** *r*. In the sense *to think with myself, reflect, ponder upon*, which is here required, Euripides repeatedly has the appropriate middle, the active only in *El.* 639 **τοὐνθένδε πρὸς τὸ πίπτον αὐτὸς ἐννόει**, in the different sense of *to invent*.

887. *whereas I should have shared these plans, should have joined in the bridal and countenanced the match.* **ξυγγαμεῖν σοι** L **ξυμπεραίνειν** *r*. It is utterly improbable that the subtle and significant **ξυγγαμεῖν** is the unprompted invention of a copyist. 'I ought to have felt,' says Medea in her new amiability, 'that the marriage, being made, as you say, for the good of us all, was as much mine as yours.' The MSS readings are alternative corrections of **ξυγγαμεῖν** / **ξυμμεναιεῖν** where **ξυμμεναιεῖν** is a corruption **ξυγγαμεῖν** a gloss. Cp.

*νύμφῃ τε κηδεύουσαν ἥδεσθαι σέθεν.**
ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
*γυναῖκες· οὔκουν χρὴ 'ξομοιοῦσθαι κακοῖς** 890
οὐδ' ἀντιτείνειν, νήπι' ἀντὶ νηπίων.
παριέμεσθα, καί φαμεν κακῶς φρονεῖν
τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε·
ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε 895

the parallel case of 1184. *συνυμεναίω* (*sic*) occurs in Plutarch, but the MSS evidence of the present passage confirms the conclusion from analogy (see *Lex.* s.v. *ὑμεναιόω*) that the intransitive form was *ὑμεναιέω*, to which Hermann refers the imperfect *ὑμεναίουν* in Æsch. *P. V.* 557. **παρεστάναι λέχει** *should have stood by the match* i.e. supported it. Unless there is an allusion to some special ceremony, not apparently known or easily conceived, *παρεστάναι* and *λέχει* must both be taken in a metaphorical not in a literal sense. The second is common; for the first cp. *Herakl.* 589 *οὐ γὰρ ἐνδεὴς ὑμῖν παρέστην I stood staunch to you ἀλλὰ προὔθανον γένους* (the speaker is the self-devoted Makaria and *ὑμῖν* her brothers and sisters. Lenting, taking a hint from *κηδεύουσαν*, proposed to read *παρεστάναι λεχοῖ* (sc. *νύμφῃ*) *should have aided your bride when her time came.* I am surprised to see this adopted by Wecklein and Prinz. The allusion is premature, to say nothing more, and see next note.

888. **νύμφῃ** *νύμφην* MSS. *νύμφην κηδεύουσαν nursing your bride* is a strong and, unless *λεχοῖ* be read in 887, not easily intelligible expression. *κηδεύειν* properly signifies the affectionate care or *attendance* such as is bestowed upon the sick, the helpless (Soph. *O. T.* 1324, *O. C.* 750) or the dead, and is not adequately rendered by *waiting on* or the like. What care of this kind Medea should or could have rendered does not appear. With *νύμφῃ* the sense is clear, *and should have been glad to ally myself with your bride*, glad, that is, to obtain so powerful a connexion for myself and children, cp. 885 *κῆδος ἡμῖν προσλαβών*, 76, 367, 990 and the arguments of Jason 551 foll., by which Medea is here pretending to have been convinced. The notion of a *κῆδος* between the wife and her rival is strange enough, but this is the point of the situation.

890. **χρὴ 'ξομοιοῦσθαι.** In this reading I find the common origin of *ἐχρῆν σ' ἐξομοιοῦσθαι* B, *χρῆν σ' ὁμοιοῦσθαι* Ea, and *χρή* (or *χρῆ*) *σ' ὁμοιοῦσθαι* s. Compare the parallel passage *Andr.* 352

οὐ χρὴ 'πὶ μικροῖς μεγάλα πορσύνειν κακά,
οὐδ' εἰ γυναῖκές ἐσμεν ἀτηρὸν κακόν,
ἄνδρας γυναιξὶν ἐξομοιοῦσθαι φύσιν.

Here as there the sentiment is general (*κακοῖς* plural) though it is of course to be applied to the case in hand. The personal pronoun is therefore better absent, while the reading of B is unaccountable unless *ἐξ-* was in the text. The simple *ὁμοιοῦσθαι* is used in *Bacch.* 1348 *ὀργὰς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς*, unless indeed *οὐ 'ξομοιοῦσθαι* be the true reading. The elision of initial vowels is a constant source of corruption.

891. *ἀντιτείνειν* (*αὐταῖς*) is intransitive, and *νήπι' ἀντὶ νηπίων* the accusative in apposition to the verbal action, *nor struggle with them, frowardness against frowardness*, i.e. meeting frowardness with frowardness. *ἀντιτείνειν νήπια* has no sense.

894. **δεῦτε** a solitary example in Attic (Elmsley, who accordingly writes *δεῦρο*).

πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιᾶς. οἴμοι, κακῶν
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων.
ἆρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
ὡς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
ὄψιν τέρειναν τήνδ' ἔπλησα δακρύων.
XO. κἀμοὶ κατ' ὄσσων χλωρὸν ὡρμήθη δάκρυ·

897. She identifies her children with herself and therefore attributes to them *τὴν πρόσθεν ἔχθραν εἰς φίλους*. It is however she rather than Jason who should make peace with the children, seemingly, and the sequel recognizes this. The explanation of **διαλλαχθῆτε** given in 897 is therefore inconsequent.

899. **λάβεσθε δεξιᾶς**. She offers her hand as if concluding the *σπονδαί*. A question is raised in the scholia whether the parenthesis is spoken aside or said in the hearing of Jason with an intentional ambiguity, *τὰ κεκρυμμένα* being either the secret intentions of Medea or the secrets of destiny. Neither view is quite correct. The exclamation is in the first place involuntary and intelligible in its real force to Medea only. In what follows she endeavours to give it a different turn.

906. **χλωρὸν δάκρυ** *pale tear* cp. 922. So called in reference to the effect of weeping. I doubt if this epithet has any resemblance to the Homeric *θαλερὸν δάκρυ*, and I observe that Wecklein has erased this traditional reference in his second edition, but without substituting any other explanation. There is no sufficient proof that *χλωρὸς* was ever anything but a word of colour. Like all such terms it has a wide range, signifying not only green but every degree of yellow from *pale*, as in *χλωρὸν δάκρυ*, *χλωρὸν δεῖμα*, up to *golden* (*μέλι χλωρὸν*) of honey and the like. It is in this last sense that it applies to the *golden drops of wine* *οἶνου χλωραὶ σταγόνες Kyk.* 66, to the blood of the captive 'gilding' the tomb of Achilles *τὸν Ἀχίλλειον τύμβον στεφανοῦν αἵματι χλωρῷ Hek.* 128, and to that which was drained like wine from the dying Herakles by the poisoned robe *ἐκ δὲ χλωρὸν αἱμά μου πέπωκεν ἤδη* Soph. *Trach.* 1055. But water is also *pale Phoen.* 659: Sophokles has *the pale dew* (or *frost*) *of plenteous tears ἀδινῶν χλωρὰν δακρύων ἄχναν Trach.* 848, and Euripides even *πόλιον δάκρυον a white* or *hoar tear H. F.* 1208, an expression to which the use of *ἄχνη* in Soph. *Trach. l.c.* forms a transition. For the denoting of paleness by a word primarily meaning *yellow* cp. the Latin *tinctus viola pallor*. *χλωρὸς τύρος green* (i.e. fresh) *cheese* and *ἂς γόνυ χλωρὸν while the knee is green* (young) are metaphors; in Pindar's *χλωραῖς ἐέρσαις ὡς ὅτε δένδρεον ᾄσσει Nem.* 8. 68. *golden dews* would be a better translation than *fresh*, the dew having poetically the colour which it gives to the tree (*pale dews* is also possible). In Theokr. 27. 66 *ὡς οἱ μὲν χλοεροῖσιν ἰαινόμενοι μελέεσσιν ἀλλάλοις ψιθύριζον*, I think *χλοερὸς* impossible and should read *χλιεροῖσιν warm*, cp. 2. 140. For a different view of this word see L. and Sc. s. v.

καὶ μὴ προβαίη μᾶσσον ἢ τὸ νῦν κακόν.
ΙΑ. αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι.
εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος
γάμους παρεμπολῶντι συλαίους πόσει.* 910
ἀλλ' ἐς τὸ λῷον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ.

907. μᾶσσον Cobet *Var. Lect.* 600. μεῖζον MSS. To his examples of this confusion add Eur. *fr. inc.* XXVI. 5. Musgr. ἐπαίρεται μᾶσσον ἵνα μᾶσσον πέσῃ. MSS μεῖζον. The alternative is to take μεῖζον 'proleptically' but *to advance* is not the same as *to increase.* τὸ νῦν *now, its present point,* usually τὰ νῦν which Elmsley would read.

910. παρεμπολῶντος ἀλλοίους MSS. It is the prevalent and the correct opinion that this reading is impossible. Most of the examples cited to justify the genitive παρεμπολῶντος differ from this in the all-important respect that the participle is not inserted between the verb and the dependent case. In Soph. *Trach.* 803, for instance, τοσαῦτ' ἐπισκήψαντος, ἐν μέσῳ σκάφει θέντες σφε πρὸς γῆν τήνδ' ἐκέλσαμεν the accusative, not the genitive absolute, would have been noticeable. Æsch. *Supp.* 443 is not open to this objection, καὶ χρήμασιν μὲν ἐκ δόμων πορθουμένων γένοιτ' ἂν ἄλλα. But in the first place if the grammar required πορθουμένοις the hypothesis of corruption would be justified by the neighbourhood of δόμων: and further, it is possible and better agrees with the use of πορθεῖν to take πορθουμένων with δόμων itself. This discussion, however, is scarcely now to the point, for the grammar of παρεμπολῶντος is the least objection. ἀλλοῖος does not occur in tragedy, nor (according to Dindorf) in comedy either, nor is there any sense in *dealing with love of another kind.* No correction has been proposed which removes these objections without a wide departure from the MSS (see Stadtmueller *Progr. Ileid.* p. 22). But if it is certain that the MSS are wrong it is scarcely less clear that they are not far wrong. No editor or scribe inventing at pleasure would have inserted ἀλλοίους. Why not, for example, ἄλλοθεν or some other of the many familiar words which would fit the metre as well and the sense so much better? If the correction given above be sound, there is not so much a corruption as a mere mis-spelling. σοιλλαίους, the parent of σαλλοιους, represents by the commonest of errors συλλαίους, and so Suidas would have written the word, for he places σῦλλαι· συλήσεις (συλλήψεις MSS corr. Dindorf) between συλλαβών and Σύλλας: Hesychius also, though he gives σῦλαι correctly, relegates the cognate σῦλλον· ἐνέχυρον to the neighbourhood of συλλογισμός. The doubling of λ is not unfrequent and may have been facilitated in this case by a false derivation from σύν. A parallel will be found in Theokr. 25. 275 ὕλῃ MSS ἑτέρᾳ Schol. ἄλλῃ Wordsworth. The only question then is—does συλαίους give sense? Now σῦλαι is (see *Lex.* s. v.) *the right to take prize* or seize illicit goods. σύλαια therefore are things subject to such a right, things *prizeable* (if I may coin the word) or *illicit,* as συνθηματίαια are things subject to a συνθημάτιον or bargain, that is, *bespoken,* and δίκαιος ποιεῖν is *bound* or *justiceable* (compellable by δίκαι) to do a thing. The termination is common in words of law and business, as συμβόλαιος, ὑποβολιμαῖος, ἀμοιβαῖος. And παρεμπολᾶν is *to smuggle.* Translate therefore *for it is natural in the sex to shew ill humour against a spouse when he traffics in contraband love.*

912. ἀλλὰ τῷ χρόνῳ *though late,* late if not soon. Cp. 542.

ὑμῖν δέ, παῖδες, οὐκ ἀφρόντιστος πατήρ, 914
πολλὴ δ' ἔθ' ἥξει σὺν θεοῖς σωτηρία.* 915
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε· τἄλλα δ' ἐξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος 920
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;
ΜΗ. οὐδέν. τέκνων τῶνδ' ἐννοουμένη πέρι. 925
ΙΑ. τί δῆτα λίαν τοῖσδ' ἐπιστένεις τέκνοις; 929

βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος. 913

912, 13. The objections of Lenting and Nauck (*Stud.* 129) to 913 are conclusive. The position of *βουλήν* is intolerable both in syntax and rhythm and the word itself wrong, for *γνῶναι τὴν νικῶσαν* (*γνώμην*) is *to vote the superior vote* or *come to the better decision*. For the ellipse, to ignorance of which the interpolation is due, see Xen. *Anab.* 6. 1. 18 *τὸν δ' ἔμπροσθεν χρόνον ἐκ τῆς νικώσης ἔπραττον πάντα οἱ στρατηγοί*, 6. 2. 12 *τούτους δὲ ἐψηφίσαντο ἐκ τῆς νικώσης ὅτι δοκοίη τοῦτο ποιεῖν*, Anon. in Walz *Rhet.* 1. p. 602 15 *ὅσον κἀκεῖνα...τὴν νικῶσαν φέρει καὶ πάσαις ψήφοις κρατεῖ*. Cp. Hdt. 7. 175 *ἡ νικῶσα δὲ γνώμη ἐγένετο τὴν ἐν Θερμοπύλῃσι ἐσβολὴν φυλάξαι*. Nauck also notices the incorrectness of *ἔργα*.

914, 915. *οὐκ ἀφροντίστως πατὴρ πολλὴν ἔθηκε σὺν θεοῖς σωτηρίαν* S *προμηθίαν* s' a conjecture suggested by the similarity of 741 *πολλὴν ἔλεξας ἐν λόγοις προμηθίαν*. The author of the conjecture was certainly justified in seeking an emendation, not because *θεῖναι σωτηρίαν τινί* is bad Greek (for *θεῖναι προμηθίαν τινί* is more doubtful still, see Elmsley's excuses for it), but because Jason could not possibly say *πολλὴν ἔθηκα σωτηρίαν* to his children who, as he believes, are on the point of becoming exiles and outcasts. But the root of error is not in *σωτηρίαν*. That the true words referred to the future appears not only from the sequel but from the phrase *σὺν θεοῖς under heaven, if God will*, which is a common apology for the anticipation of things yet uncertain, cp. 625, 802, Soph. *O. T.* 146, *Ai.* 765, 779 *τάχ' ἂν γενοίμεθ' αὐτῷ σὺν θεῷ σωτήριοι*. This future lurks in *ἔθηκε*, the cause of corruption being the absorption of *ἔθ'* (*ἔτι*) *for all this, notwithstanding present appearances*, cp. 917, *Andr.* 491, Æsch. *P. V.* 167, 907. The modification of *ἀφρόντιστος ... πολλὴ δ' ... σωτηρία* was a natural consequence. Jason promises to remember his children and hopes to procure some day their *full restoration*. For *σωτηρία* in this sense see *Lex. s. v.*

924 repeated 1007, see note on 1006.

929—931. In the MSS these three lines follow the next three. The transposition suggested by various writers and adopted by Wecklein and Prinz is a great improvement and justified by the homoeo-

ΜΗ. ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξηύχου τέκνα,
ἐσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.
ΙΑ. θάρσει νυν· εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι.
ΜΗ. δράσω τάδ'· οὗτοι σοῖς ἀπιστήσω λόγοις.
γυνὴ δὲ θῆλυ κἀπὶ δακρύοις ἔφυ.
ἀλλ' ὥνπερ εἵνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κἀμοὶ τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν—δοκῶ γὰρ δυσμενὴς εἶναι δόμοις—

teleuton of 925 and 926: this caused the accidental removal of 927, 8, necessarily followed by that of 926 itself. Upon the preceding passage 894—923 Prinz proposes a far more extensive redistribution which would greatly multiply the number of speeches. It may be an improvement, but as a restoration is without evidence.

929. **δῆτα λίαν** s δὴ τάλαινα s': in such doubtful cases I generally follow s.

930. MSS ἐξηύχουν. Prinz, who assigns (see above) 918—921 to Medea, would retain ἐξηύχουν, but in what sense? ἐξαυχεῖν does not mean *to pray*.

931. **οἶκτος εἰ** *a sorrowful doubt whether that will ever be.* Cp. *Hek.* 186 δειμαίνω τί ποτ' ἀναστένεις;

926. **εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι.** So with slight variation all the principal MSS, except *a* εὖ γὰρ τῶν δὲ νῦν θήσομαι πέρι. θήσομαι appears as a correction, shewing that some ancient critics like almost all the recent doubted the correctness of the active in εὖ θήσω. Perhaps however this is hypercritical. In phrases of reassurance such as the present καλῶς θήσω is quite common; Elmsley cites *Hek.* 875, *Or.* 1664, *Hipp.* 521, *El.* 648, see also Æsch. *Ag.* 1673 ἐγὼ καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς. Considering the many parallels between εὖ and καλῶς (such as εὖ or καλῶς ἔχειν, εὖ or καλῶς οἶδα) this analogy is strong evidence in favour of εὖ θήσω when actually found, though it be but once, nor is εὖ θήσω proved impossible, even if it be true that εὖ θήσομαι *as a formula of reassurance* was correct; but the examples cited from tragedy would not prove even this, for only one is in the future tense *Hipp.* 709, and that is hardly a reassurance,

ἀλλ' ἐκποδὼν ἄπελθε καὶ σαυτῆς πέρι
φρόντιζ'· ἐγὼ δὲ τἀμὰ θήσομαι καλῶς.

Such cases as *Iph. T.* 1003

σὺ δ' ἂν τὸ σαυτοῦ θέμενος εὖ νόστου
τύχοις

have little bearing on the question. Surely καλῶς θήσω with the very same shade of meaning is better authority for εὖ θήσω than εὖ θέμενος with a different shade can be against it. To introduce θήσομαι it is of course necessary to expel ἐγὼ which appears in every MS of any weight and is defended by the resemblance of *Hipp.* 521 etc. If correction is necessary I prefer Stadtmueller's θάρσει, γύναι, τὰ τῶνδ' ἐγὼ θήσω καλῶς: πέρι he attributes to the similar ending of 925, the preceding line in the MSS order.

928. **ἐπὶ δακρύοις ἔφυ** *made for tears*, cp. *fr.* 324 ἔρως γὰρ ἀργὸν κἀπὶ τοῖς ἀργοῖς ἔφυ *made for the idle.*

933. **ἐγὼ** perhaps distinguishes what is to follow as a proposition *ex parte* as opposed to the preceding διαλλαγή. τῶν δὲ νῦν Herwerden. Perhaps τωνδ' ἔτι?

934. ἀποστέλλειν s.

ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
παῖδας δ' ὅπως ἂν ἐκτραφῶσι σῇ χερί
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 940
ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.
ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πάρος—*
ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ. 944
ΜΗ. εἴπερ γυναικῶν ἐστι τῶν ἄλλων μία. 945
συλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ' ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολὺ
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον

γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα. 943

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938. **ἀπαίρομεν** *I go*, as a thing concluded. **ἀπαροῦμεν**. Elmsley. The construction of *φυγῇ* is doubtful. According to analogy it should be *φυγήν*.

942. **ἀλλὰ** *then at least*, or *if not that, then*, cp. 912. **πάρος** Prinz (he proposes *δάμαρτα σὴν κέλευσον αἰτεῖσθαι πάρος* but see next note) *πατρὸς* MSS. The construction of *αἰτεῖσθαι* with a genitive is a solecism, and more than a solecism here with the regular accusative standing close above (940) and easily supplied. For *πάρος instead, rather, in your place* cp. *Herakl.* 536 *ἀδελφῶν ἢ πάρος θέλει θανεῖν*, *Or.* 345 *τίνα γὰρ ἔτι πάρος οἶκον ἄλλον...σέβεσθαί με χρή*; Jason is assenting with great hesitation to the proposal that he should go to Kreon himself; Medea, who has counted upon his reluctance to do an unpleasant duty, hastens to substitute a new proposition leading directly to her real object. The occurrence in 1154 of *παραιτήσει πατρὸς* (*αἰτήσει παρὰ πατρὸς*) in relation to the same matter, does not justify *αἰτεῖσθαι πατρὸς*, but does account for it.

943. This line with the exception of the word *γυναῖκα* being entirely composed of unnecessary and unpleasant repetition ('nauseam movet' Brunck), violent efforts have been made to get rid of it. *κράτιστα τὴν εὐθεῖαν*—to omit it, as Prinz does, but this need not involve the re-writing of 942. It is perfectly clear whom Medea is going to name, and Jason, eager to escape the task of dealing with Kreon himself, catches at the substitution before she has finished. Such an interruption would not surprise us in a modern dialogue, and if it looks unfamiliar in Euripides, this is only because we read him in copies in which all such 'difficulties' have been smoothed, as here, by 'explanation.'

945. Rightly assigned by the scholia and recent editors to Medea. In the MSS it is given to Jason, probably for symmetry, to balance the interpolated 943. Observe the subtle flattery with which it responds to the *ἐγώ* of 944. Jason is completely fooled by Medea's submission and feels himself irresistible.

949. A repetition of 786 and probably interpolated thence, as it inconveniently separates *παῖδας φέροντας* from the words with which it is constructed, and to name the gifts here rather spoils the specious vagueness of the preceding lines. See Wecklein (*Appendix*) on 786. Medea knows that her offering will not look likely to tempt the princess and is making the most of it, in order to avert suspicion.

παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἕν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου
κεκτημένη τε κόσμον ὃν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.
λάζυσθε φερνὰς τάσδε, παῖδες, ἐς χέρας
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.
ΙΑ. τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων,
δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.
ΜΗ. μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·

951. One of the attendants present leaves the stage and returns at 955 with the gifts.

955. **δίδωσι** historic present. Cp. *Hek.* 1134 *ὃν ἐκ Τροίας ἐμοὶ πατὴρ δίδωσι Πρίαμος ἐν δόμοις ἔχειν.* **οἷς.** *ὅς suus* is not elsewhere used by Euripides in dialogue, and perhaps not at all. See commentators on *El.* 1206. *ἐκγόνοις γέρας* Stadtmueller from *χέρας* in 956.

956. **φερνὰς** *dower-gifts* from the friend of the bride: Medea brought them to Jason and now sends them, with beautiful resignation, to her successor.

957. **μακαρίᾳ** is a felicitation specially appropriate to weddings and other domestic happiness, *Or.* 602, 1208, *Phoen.* 346, *Tro.* 312, 336, *Ion*, 1354, 1461, *Iph. A.* 688 etc. and also signifies the respect of an inferior for the highest rank (*τυράννῳ*); cp. *El.* 710 and the invidious use of it by the fallen Elektra in addressing her mother *λάβωμαι μακαρίας τῆς σῆς χερός*; (*ib.* 1006), and to Helen (*Or.* 86). But to Medea her rival is already 'blessed' in the darker sense of a popular euphemism; *μακαρία γέγονε she is dead* (Plato *Laws* 947 D *τὸν μακάριον γεγονότα the defunct*, cp. *Tro.* 1170, *Iph. A.* 1384) *νερτέροις ἤδη πάρα νυμφοκομήσει.* For examples of similar irony see the mad ecstasies of Kassandra over Priam (*ἐπὶ πατρὸς ἐμοῦ μακαριωτάταις τύχαις Tro.* 327) and Agave over Pentheus (*μακαρίαν θήραν Bacch.* 1170), and cp. the popular curse *βάλλ' ἐς μακαρίαν Go to—heaven.*

958. **δῶρα** is emphatic, or it would be superfluous—*as gifts, you know* (*τοι*) *they will not be beneath her notice.* A proverb for humble donors similar to ours concerning the 'gift-horse,' or the Greek *δῶρον δ' ὅ τι δῷ τις ἐπαινεῖ* which in Gaisford (*Paroem. Graec.* p. 32, *Prov. e Cod. Coislin.* 118) stands next to *δῶρα θεοὺς πείθει καὶ αἰδοίους βασιλῆας* quoted in 964. In *μεμπτὰ* there is (see scholia) an ambiguity similar to that of *μακαρία* above, Medea's gift being truly *οὐ μεμπτὸν* in the sense of 'formidable,' Soph. *O. C.* 1036 *οὐδὲν σὺ μεμπτὸν ἔνθαδ' ὧν ἐρεῖς ἐμοί.*

962. Note the occurrence of λόγος in three different senses within four lines, *account* 962, *saying* 964, *speech* 965. It has been suggested that in 964 the repetition is an error and that we should read **ἔπος** or *φάτις*, λόγος being the usual gloss.

964—968. "'Gifts,' says the proverb,

χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς. 965
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν' εἰσελθόντε πλησίους δόμους
πατρὸς νέαν γυναῖκα, δεσπότιν δ' ἐμήν, 970
ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
ἐς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὧν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς. 975
ΧΟ. νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας, στρ.
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
δέξεται νύμφα χρυσέων ἀναδεσμᾶν
δέξεται δύστανος ἄταν·
ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν Ἅιδα 980
κόσμον αὐτὰ χεροῖν.
πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλου ἀντ.

win gods and princes'" (see note on 958), "and again, 'Gold is stronger than many words'; the gods of the hour are the young princess and her Fortune, and as for gold, I would give my life for the boon I seek." This is the connexion of thought. *κεῖνα* for *τὰ ἐκείνης* is a loose expression, and the whole phrase *κείνης...τυραννεῖ* somewhat incoherent. **κείνης ὁ δαίμων** *hers* (her fortune or genius, cp. *Supp.* 592 *δαίμονος τούμοῦ μέτα*) *is the deity* now to be won; not 'Hers is the *good* fortune' which is against the use of *δαίμων* and misses the train of thought. Nauck in his drastic manner would strike out *κεῖνα ...τυραννεῖ*.

969. **πλησίους** S, *πλουσίους* S', the adjective *πλησίος* being in Attic writers rare. Even apart from this technical consideration the reading of S is better, for *πλουσίους* is a mere otiose epithet, while *πλησίους* is not only natural in itself as a direction to the children but assists the spectator to anticipate their speedy return.

976. It would not be easy to find a more exquisite piece of rhythm than this song.

978. **ἀναδεσμᾶν.** The form *ἀναδεσμὴ* having the authority of Hom. *Il.* 22. 469 and Hesychius *s. v.* is restored by Porson (*ἀναδεσμῶν* by oversight) and Elmsley, *ἀναδέσμων* MSS.

981. **αὐτὰ χεροῖν** *with her own hands.* The peculiar position of these words, though intentional and adopted for pathetic force, gives the close of the sentence an irregular appearance, which supposed defect is remedied in the MSS by the addition of λαβοῦσα redundant in sense and also in metre. The alternative assumption of a lacuna in 988 is gratuitous, as the sense is complete. (Nauck *Stud.* p. 130.)

982. *ἀμβρόσιός τ' αὐγὰ πέπλων χρυσεότευκτον στέφανον* MSS (*χρυσότευκτον, πέπλου* P). *πέπλου* was perhaps the reading of S, though L has the prevalent *πέπλων*. Between *πέπλον χρυσότευκτόν τε στέφανον* (Elmsley after Reiske) and *πέπλου*

χρυσοτεύκτου τε στεφάνου περιθέσθαι·
νερτέροις δ' ἤδη πάρα νυμφοκομήσει. 985
τοῖον εἰς ἔρκος πεσεῖται
καὶ μοῖραν θανάτου δύστανος· ἅταν δ'
οὐχ ὑπεκφεύξεται.
σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμὼν τυράννων, στρ. 990
παισὶν οὐ κατειδὼς
ὄλεθρον βιοτᾷ προσάγεις ἀλόχῳ
τε σᾷ στυγερὸν θάνατον.
δύστανε μοίρας, ὅσον παροίχει. 995

χρυσοτεύκτου τε στεφάνου (see Hermann *ad loc.*) there is little to choose; in the first case the genitives after χάρις αὐγά τε must be supplied, in the second the object to περιθέσθαι. ἀμβρόσιος *divine*, i. e. *god-given*, in the literal sense, see 954. For the statement of the Lexicon that ἀμβρόσιος is used like the modern *heavenly*, as a mere epithet of beauty, the only evidence I can find is *Hipp.* 136 (the fasting of Phædra):

τριτάταν δέ νιν κλύω
τάνδε κατ' ἀμβροσίου
στόματος ἀμέραν
Δάματρος ἀκτᾶς δέμας ἀγνὸν ἴσχειν,

where the false construction of κατ' ἀμβροσίου στόματος would betray an error, even if the adjective were as appropriate as it is ridiculous. Read perhaps ἀβρώτου, that is, στόματος κατὰ τάνδε τριτάταν ἀμέραν ἀβρώτου (gen. absol.) *her mouth now into the third day unfed.* ἀμβροσίου may be an attempt to represent more precisely the rhythm of the strophe φάρεα πορφύρεα, aided by the dangerous affinity of β and μ. But a resolved syllable occurs in the same ode, 147 ἀνίερος ἀθύτων compared with 157 λίμενα τὸν εὐξει-. The feminine ἀμβρόσιος is apparently unique, and it is strange that Euripides should have taken such a liberty with an archaic word from the Epos. Considering the careless way in which this passage has been handled and that ἀμβροσίου πέπλου is actually Homeric (*Il.* 338), it may be suspected that it is the right reading here.

987. "Post θανάτου nescio quæ manus recentior adscripsit προσλήψεται in B" (Prinz), a convenient illustration of the desire to simplify which produced λαβοῦσα in 981.

988. **ὑπεκφεύξεται** L ὑπεφεύξεται P ὑπερφεύξεται s'. ὑπερφεύγω is a form of very doubtful authority. Compounds with double prepositions were liable to this kind of abrasion.

992. ὄλεθρον L ὀλέθριον *r.* βιοτὰν MSS βιοτὰν δὲ παισίν, ἀντὶ τοῦ τῇ ζωῇ τῶν παίδων schol. Elmsley corrected both text and scholion, citing for the double dative *Rhes.* 266 etc.

995. *Ill-fated man, how great is thy fall!* παροίχεσθαι for οἴχεσθαι *to be undone, ruined.* So Æschylus uses the compound παροίχομαι δείματι (*Supp.* 738) for the simple οἴχομαι φόβῳ (*ibid.* 786). This punctuation, suggested by Hermann, is better than δύστανε, μοίρας ὅσον παροίχει *how art thou fallen from thy fortune*, as giving the true ambiguous sense to μοῖρα. [A different interpretation of παροίχει has at times found favour and is adopted by Wecklein, *how far art thou deceived.* Against it is the whole usage of οἴχομαι and παροίχομαι with the exception of Æsch. *Supp.* 452, which suggested it, ἦ κάρτα νείκους τοῦδ' ἐγὼ παροίχομαι,—a line (see Paley *ad loc.*) too obscure to prove anything.]

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων ἀντ.
μᾶτερ, ἃ φονεύσεις
τέκνα νυμφιδίων ἕνεκεν λεχέων,
ἅ σοι προλιπὼν ἀνόμως 1000
ἄλλᾳ ξυνοικεῖ πόσις συνεύνῳ.

ΠΑΙ. δέσποιν', ἀφεῖνται παῖδες οἵδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλὶς ἀσμένη χεροῖν
ἐδέξατ'· εἰρήνη δὲ τἀκεῖθεν τέκνοις.
ἔα.
τί συγχυθεῖσ' ἔστηκας ἡνίκ' εὐτυχεῖς 1005
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον; 1007

ΜΗ. αἰαῖ.

ΠΑΙ. τάδ' οὐ ξυνῳδὰ τοῖσιν ἐξηγγελμένοις,

ΜΗ. αἰαῖ μάλ' αὖθις. ΠΑΙ. μῶν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου; 1010

ΜΗ. ἤγγειλας οἷ' ἤγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙ. τί δαὶ κατηφεῖς ὄμμα καὶ δακρυρροεῖς;

ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.

ΠΑΙ. θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι. 1015

ΜΗ. ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.

τί σὴν ἔστρεψας ἔμπαλιν παρηίδα 1006

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996. **μεταστένομαι δὲ** *and next* (or *therewith*, the notions of change and accompaniment nearly merging in a case like this) *I lament etc.* Cp. *Hek.* 214 *τὸν ἐμὸν δὲ βίον λώβαν λύμαν τ' οὐ μεταπλαίομαι* (Elmsley).

1000. **ἀνόμως**: a rare word.

1001. **ἄλλᾳ** Matthiæ ἄλλῃ MSS, probably an inaccurate correction of ἄλλῳ produced by the termination of *συνεύνῳ*.

1005. **ἔα.** An exclamation of surprise; restored by Kirchhoff to the *παιδαγωγὸς*, the MSS giving it to Medea.

1006. An unmetrical line constructed from 923 (Valckenaer). The repetition of 924 by 1007 whether genuine or no must be presupposed to account for the introduction of 1006.

1009. *Is there in my news some circumstance that I know not?* *τύχη incident* as opposed to the main and apparent fact: cp. *Hel.* 267 *ὅστις μὲν οὖν ἐς μίαν ἀποβλέπων τύχην πρὸς θεῶν κακοῦται he with whom, if he regards one circumstance only, the gods deal hard.* See on 265.

1012. **κατηφεῖς.** *κατηφὲς* Cobet; see *Var. Lect.* p. 591.

1014. Notice the fine turn given to this sentence by the conclusion in the singular, which is by no means the same in effect as *ἐμηχανησάμεθα*. Remorse for the moment has the upper hand and the honest *ἐγὼ* thrusts the equivocating *θεοὶ* aside.

1015. **κάτει** Porson *κρατεῖς* MSS. *Thou shalt yet* (cp. 917) *be restored* (from banishment) *by thy children.*

1016. **κατάξω** sc. *εἰς Ἅιδου δόμους* cp.

ΠΑΙ. οὗτοι μόνη σὺ σῶν ἀπεζύγης τέκνων·
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.
ΜΗ. δράσω τάδ'. ἀλλὰ βαῖνε δωμάτων ἔσω
καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν.
ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' αἰεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγάς,
πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ

Alk. 26, but the word is suggested by the κάτει of the παιδαγωγὸς to which κατάγειν *to restore* from banishment is the correlative.

1021. **πόλις καὶ δῶμα** ostensibly Corinth, in the thought of Medea the land of Death.

1025. **ἐπιδεῖν εὐδαίμονας** *have sight of your prosperity*. ἐπιδεῖν, ἐπόψεσθαι differ from the simple verbs by a slight emphasis, signifying either 'to attain' or 'to be brought to a sight,' and hence 'to be a glad' or 'a forced' spectator. See below 1414 and cp. Hom. *Od.* 20. 233 ἐπόψεαι, αἴ κ' ἐθέλησθα κτεινομένους μνηστῆρας. A third mode of the same idea gives point to Soph. *Trach.* 887 ἐπεῖδες, ὦ ματαία, τάνδ' ὕβριν; *wert thou spectator of the deed* (without preventing it)?

1026. **λέκτρα κ.τ.λ.** the fond repetition of the idea is for pathos. 'Saepe ad vitium luxuriat Euripides' says a note! λουτρὰ Burges, Prinz, Wecklein. (See *Phoen.* 348).

1027. **ἀγῆλαι** *grace, do honour to* (*fêter, feiern*) here of a festival as elsewhere of persons (Pind. *Nem.* 5. 43 etc.) but in the same sense. A different sense *deck, adorn* has been assumed from Hesychius σεμνῦναι. ἀναθεῖναι κοσμῆσαι καὶ ἐς ἀγελὴν ἀγαγεῖν; but κοσμῆσαι, if not merely metaphorical and equivalent to τιμᾶν, is probably itself based upon the present passage, as Hesychius has many references to this play; it would be instructive to see his authority for ἐς ἀγελὴν ἀγαγεῖν (?).

λαμπάδας for lighting the house at the reception of the bridal procession cp. *Phoen.* 344, ἐγὼ δ' (the mother) οὔτε σοι πυρὸς ἀνῆψα φῶς, νόμιμον ἐν γάμοις ματέρι μακαρίᾳ *Iph. A.* 732 (Wecklein).

1035. **ζηλωτὸν ἀνθρώποισι** either *a thing humanity covets* (neut.) cp. 243, or *envied of men* (fem.). The choice, as one of taste, I must leave to the reader, myself taking the first.

γλυκεῖα φροντίς. σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
τί προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δίς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.*
χωρεῖτε, παῖδες, ἐς δόμους. ὅτῳ δὲ μὴ

1037. **ἐμοί** MSS ἐγώ F. G. Schmidt, thus emphasizing the antithesis—"I trusted that you my children would live to bury me, now it is *I* (ἐγώ) that must drag on a weary life, while *you* (ὑμεῖς δέ)—will go far away."

1045. **ἐμοὺς** emphatic, 'mine to take away, if I please' (Wecklein).

1051, 2. *Out on my weakness, that I should even admit the soft suggestion to my mind!* cp. *Alk.* 832 ἀλλὰ σοῦ τὸ μὴ φράσαι *How strange that you told me not!* the genitive of exclamation. **προσέσθαι... φρενί** Badham *προέσθαι...φρενί* S *προέσθαι...φρενός* S'. This correction must have been accepted at once but for the indiscriminate preference of S', against which it is really the strongest testimony. If *προέσθαι...φρενός* was the original, why did S make nonsense by writing *φρενί*, or how came the scribe to mistake so simple a word? On the other supposition all is clear; the error *προ-* for *προσ-* is not only common but particularly likely to occur in such a word as ΠΡΟCΕCΘΑΙ from the juxtaposition of so many similar letters. Here as elsewhere S has preserved faithfully the impossible reading so produced, S' gives a false attempt to repair it. The arguments from the sense and from Greek usage are almost equally strong. The danger to Medea's resolution lies not in her confessing her compassion but in her entertaining it. *προίεμαι* does not occur in tragedy at all (in Soph. *fr.* 162 *προΐεται* is rightly corrected to *προσΐεται*), *προίημι* only once (*Hipp.* 124), from which passage and the use of Homer (see *Lex.*) it would appear that if the word were used at all in the sense here assumed, it would be in the active *προεῖναι* (not *προέσθαι*). For *προσίεμαι to admit* see Eur. *El.* 622, *προσηκάμην τὸ ῥηθέν, fr* 162, and numerous examples in the Lexicon *s. v.*

1053. **ὅτῳ κ.τ.λ.** With this horrible parody of a formula sacred to sacrifice Medea forbids the women of the chorus to attempt interference.

θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.
ἆ ἆ.
μὴ δῆτά, θυμέ. μὴ σύ γ' ἐργάσῃ τάδε·†
ἔασον αὐτούς, ὦ τάλαν, φείσαι τέκνων,
†ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί με.
μὰ τοὺς παρ' Ἅιδῃ νερτέρους ἀλάστορας,
οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι—
πάντως πέπρακται ταῦτα κοὐκ ἐκφεύξεται·

πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν οἵπερ ἐξεφύσαμεν.

1055. *to him I leave it* (*i.e.* let him come or stay away) *but will not drop my hand*, that is spoil my work, a bolder phrase on the model of διαφθείρειν γνώμην *to drop a resolve* Æsch. *Ag.* 932, Eur. *Hipp.* 388.

1056. μὴ σύ γ' S μήποτ' S'. σύ γε ('not thou, whatever others may do') is absurd, and ποτε (a conjecture) otiose. Nauck (*Stud.* 130) suggests μὴ δῆτα, θυμέ, μὴ ἐργάσῃ τάδε, which would account well for the MS readings but is questionable in metre. Even here I incline to credit S with fidelity and to restore μὴ σύ μ' ἐργάσῃ τάδε *do not thus with me, my heart.* Throughout this passage Medea with the 'sophistry of passion' (Wecklein) is striving to believe herself the pitiable victim of an overmastering power (see 1067, 1078, 1079), and this psychological refinement upon the εἶεν τί δράσεις, θυμέ; of Neophron (see Introd.) is quite in the manner of Euripides ὁ σοφός. Cp. the colloquial expression τὴν ἑαυτοῦ ψυχὴν δρᾶν εὖ (*indulgere genio*) *Kyk.* 340.

1058 με B σε *r.* ἐκεῖ *i.e.* at Athens; this however is inconsistent with 1060, 61, which imply that the possibility previously contemplated was that of having them in Corinth; Wecklein supposes the self-contradiction to be calculated for effect, to exhibit 'the sophistry of passion,' but that I cannot believe. If it is not due to the poet's carelessness, which is improbable, there is an error. κεἰ μὴ μεθ' ἡμῶν Hermann; better perhaps εἰ κοὐ μεθ' ἡμῶν *since living, though it be not with me, they will give me delight.* A false stop at τέκνων might produce the mistake.

1062, 63 interpolated from 1240, 41. The interpolation rests on a mistake and spoils a natural touch. Absorbed in her own feelings Medea has so far forgotten her murderous attempt, now beyond recall, as to speak of leaving her children to the *insults* merely of her enemies, instead of to their certain vengeance; the mention of these ἐχθροὶ recalls it with a sudden shock, well marked by the abrupt change of subject in οὐκ ἐκφεύξεται (*she will not escape*, ἡ τύραννος, not ταῦτα which is meaningless, nor τέκνα, for in speaking of the children plural verbs are used throughout). The ancient expositors, seeking as usual simplicity at any price, assumed τέκνα to be the subject and introduced the spurious lines to make this more obvious. They might have observed that Medea in this speech, where *the children are present*, uses no such unmistakeable language.

καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.
ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδόν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὦ φιλτάτη χείρ, φίλτατον δέ μοι στόμα
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοῖτον ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
ὦ μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμὶ προσβλέπειν
οἷα τ' ἔθ' ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.*

1064. **πέπρακται.** *Any way the thing is done—i.e.* the murder of the princess with its inevitable consequences. The mistake of referring this directly to the murder of the children (see preceding note) demands a forced interpretation of πέπρακται, (ἀντὶ τοῦ κέκριται, εἵμαρται πέπρωται, "ist so gut wie gethan, weil der Entschluss feststeht") and πέπρωται has even got into the text of L.

1067. **ὁδόν** ambiguous; the path of exile or of crime.

1068 ejected by Pierson and by several recent editors but upon doubtful grounds. "It would be stupid egoism (alberner Egoismus) in Medea to call the lot of her children, whom she intends to murder, more pitiable than her own" (Nauck *Stud.* 131). Wecklein adds with greater force that the line does not suit the ostensible meaning of 1067. Still it is difficult to account for it. Nauck supposes it to have been suggested by a variant τλημονεστέραν in 1067.

1069. **προσειπεῖν** *say farewell. Hipp.* 1099, when the hero is actually going into exile as Medea is here pretending to do, *Alk.* 610.

1071. **στόμα** S κάρα S'.

1072. *Noble childish form and face,* here and in 1075 τέκνων is adjectival; or does εὐγενὲς express merely admiration, the second part as often in compounds of εὐ- being here insignificant and merging in the substantive?

1077. **οἷα τ' ἔθ' ὑμᾶς.** For the repetition of ἔτι after οὐκέτι cp. Pind. *Nem.* 9. 47 οὐκέτ' ἔστι πόρσω θνατὸν ἔτι σκοπιᾶς ἄλλας ἐφάψασθαι ποδοῖν. In Soph. *Phil.* 1134 οὐκέτι χρησόμενον τὸ μεθύστερον * · ἀλλ' ἐν μεταλλαγῇ κ.τ.λ. the metre demands a short syllable after μεθύστερον, and Dindorf, with much probability, supplies ἔτ'. οἷα τε * * * * * * B τε πρὸς ὑμᾶς B^1 E a^2 τε προσμᾶς *a* τ' ἐς ὑμᾶς S πρὸς ὑμᾶς *Chr. pat.* 875. Practically the list of variants is equivalent to ἐς ὑμᾶς S πρὸς ὑμᾶς S': the hesitation of the first hand of B and the variation in *a* merely shew perception of the metrical irregularity. There is no reason to think that προσβλέπειν ἔς τινα is a possible construction. Here as elsewhere S' corrects an error, but inadequately. The recent history of the text is curious. Nauck, aided by the "inferior MSS," suggested ἔθ' (θ for C) but could not deal with οὐκέτι, for which he proposed, as a desperate remedy, οὐ γὰρ. Wecklein cites authority for οὐκέτι...ἔτι, and this might be supposed to end the matter. But such is the presumption against S that Wecklein himself and Prinz prefer to read παῖδας, on which not very difficult word

καὶ μανθάνω μὲν οἷα δρᾶν μέλλω κακά,
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.
ΧΟ. πολλάκις ἤδη
διὰ λεπτοτέρων μύθων ἔμολον
καὶ πρὸς ἀμίλλας ἦλθον μείζους
ἢ χρὴ γενεὰν θῆλυν ἐρευνᾶν·
ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν,
ἥ προσομιλεῖ σοφίας ἕνεκεν·
πάσαισι μὲν οὔ· παῦρον δὲ, τί μή;*

πρὸς ὑμᾶς is supposed to be a gloss. ἐς ὑμᾶς is disowned as 'a correction.' Surely the metrical flaw which it removes is less likely to have troubled an average Greek than the bad syntax which it produces.

1078. Here there is a curious but not important variation, τολμήσω S' confirmed in this instance by P, δρᾶν μέλλω L, supported by no less than thirteen ancient citations of 1078, 9 (see the references in Elmsley *ad loc.*). Neither has the appearance of a correction, and both readings are probably of very great antiquity. The majority of recent editors decide for δρᾶν μέλλω. δρασείω Mekler.

1081—1115. Reflexions upon the cares and trials of parents. There have been questions as to the 'motive' of these thoughts, and their bearing upon the action of the play. Such questions with much other criticism of Euripides, including some rightly or wrongly bearing the name of Aristotle, simply ignore, in my opinion, the poet's theory and purpose. Such passages are in the nature of an *entr'acte;* they are intended to relieve the thoughts of the spectator between moments of greater tension, as here between the crisis of passion which precedes and the exciting narrative which follows, and also serve to represent an assumed lapse of time. It must be remembered that with the accompaniment of music they would contrast more sharply with the recited passages and make a more marked division than in the course of reading. For this purpose it is necessary that the matter of the *entr'acte* should *not* bear very directly upon the action, while yet it must not be discordant with it. How these conditions could be better satisfied is the only question open to criticism, if criticize we must. To me it is much more clear that the anapæsts 'fill the necessary pause' than that they are 'a somewhat frigid stop-gap'. The workmanship at least is exquisite. Wecklein thinks Medea should remain upon the stage during the interlude, but I doubt this.

1081. An indirect apology, perhaps against contemporary criticism, for the poet's practice here and elsewhere of putting the reflective moralities of the σοφοὶ into the mouths of women. Aristophanes (*Lys.* 1124—7 ἐγὼ γυνὴ μέν εἰμι, νοῦς δ' ἔνεστί μοι κ.τ.λ.) points clearly to Euripides, and probably to this passage among others.

1087. *It belongs not to all, but a few such, surely, among so many may perchance be found, and woman is no alien to the muse.* Similar protests against judgments passed upon women in gross occur in *fr.* 658 ὅστις δὲ πάσας συντιθεὶς ψέγει λόγῳ γυναῖκας ἐξῆς, σκαιὸς ἐστι κοὐ σοφός· πολλῶν γὰρ οὐσῶν τὴν μὲν εὑρήσεις κακήν, τὴν δ' ὥσπερ αὕτη λῆμ' ἔχουσαν εὐγενές, *fr.* 496 αἱ γὰρ σφαλεῖσαι ταῖσιν οὐκ ἐσφαλμέναις αἶσχος γυναιξίν, *Hek.* 1183 μηδὲ τοῖς σαυτοῦ κακοῖς τὸ θῆλυ συν-

γένος ἐν πολλαῖς εὕροις ἂν ἴσως,
κοὐκ ἀπόμουσον τὸ γυναικῶν·
καί φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἄπειροι μηδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.
οἱ μέν τ' ἄτεκνοι, δι' ἀπειροσύνην
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ' οὐχὶ τεκόντες,*

θεὶς ὧδε πᾶν μέμψῃ γένος. For τί μή; *why not? naturally, of course*, here parenthetic, cp. Soph. *Ai.* 668 etc.: παῦρον δέ τι S παῦρον δὲ δὴ s' from δέ τι δὴ or δὲ δή τι, τι having been mistaken for the indefinite pronoun for want of proper punctuation. Elmsley's reading (generally received but disputed by Hermann and Prinz)

παῦρον δὲ γένος
—[μίαν] ἐν πολλαῖς εὕροις ἂν ἴσως—
οὐκ ἀπόμουσον τὸ γυναικῶν

was suggested by *Herakl.* 327 παυρῶν μετ' ἄλλων· ἕνα γὰρ ἐν πολλοῖς ἴσως εὕροις ἄν. It is attractive but technically impossible, as it does not account for the MSS readings, and the article (τὸ) has no construction. τὸ γυναικῶν *the case of woman* stands for γυναῖκες by a common periphrasis, *e.g.* Soph. *El.* 261 ᾗ πρῶτα μὲν τὰ μητρὸς ἤ μ' ἐγείνατο ἔχθιστα συμβέβηκεν.

1093. Compare *fr.* 575, where the question is left in doubt and *Andr.* 418, *Ion* 488, where the opposite side is taken, and see Paley's Introd. to Vol. I. p. xl. Such comparisons are important as shewing the rashness of attributing to the poet himself sentiments assumed for dramatic purposes.

1094. μέν τ'. So all the MSS. (τ' in ras. *l.*) The substitution of μὲν or μέν γ' (Porson and subsequent editors) destroys a characteristic touch. μέν τε (see Kühner § 506, 2) belongs to the same archaic or 'Epic' language as ἀπειροσύνη (see note on 422) τελέθω, γλυκερός; this language is adopted for sententious effect, which it derives partly from its antiquity, partly from the associations given to it by the gnomic poets. This μέν τε will defend and be illustrated by the similar γάρ τε in *Ion* 1099 δείκνυσι γάρ τε Διὸς εἰς παίδων ἀμνημοσύνην (see *Journal of Hellenic Studies* Vol. I. p. 282).

1096. **τελέθουσι** *are in the end* or *on the whole*; cp. *Andr.* 780 ἀδὺ μὲν γὰρ αὖτικα τοῦτο, ἐν δὲ χρόνῳ τελέθει ξηρόν, Pind. *Ol.* 2. 78 κερδοῖ δὲ τί μάλα τοῦτο κερδάλεον τελέθει;

τεκόντες Reiske (see Elmsley) τυχόντες MSS. I am surprised that this correction should have received no notice beyond Elmsley's bare mention, especially as the difficulty of τυχόντες is indicated in one MS by a superscribed μαθόντες. The following explanations are given of the MS reading. "οὐχὶ τυχόντες sc. παίδων. In not having children they are spared many trials. The idea in the poet's mind is not fully developed. He meant 'Through inexperience whether children are a pleasure or a pain, they have nothing to regret, if they miss the pleasure, while they are relieved from all the pain'" (Paley). "1094 ff. δι' ἀπειροσύνην, οὐ πειρώμενοι εἴτε—εἴτε. Dem ist οὐχὶ τυχόντες (αὐτῶν) untergeordnet" (Wecklein). The first gives τυχόντες more meaning that it will bear. According to the second, as δι' ἀπειροσύνην is not for the

πολλῶν μόχθων ἀπέχονται·
οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ', ὁρῶ μελέτῃ†
κατατρυχομένους τὸν ἅπαντα χρόνον,
πρῶτον μὲν ὅπως θρέψουσι καλῶς
βιότόν θ' ὁπόθεν λείψουσι τέκνοις·
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.
ἓν δὲ τὸ πάντων λοίσθιον ἤδη
πᾶσιν κατερῶ θνητοῖσι κακόν·
καὶ δὴ γὰρ ἅλις βιότου θ' ηὗρον
σῶμά τ' ἐς ἥβην ἦλυθε τέκνων
χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσαι,
δαίμων οὗτος φροῦδος ἐς Ἄιδην

purpose of syntax the same thing as διὰ τὸ ἄπειροι εἶναι, there is no construction for οὐχὶ τυχόντες at all. And in fact the question being, as the word ἀπέχονται shews, between those who beget a family and those who *choose* not to do so, τυχόντες is inappropriate. For τεκόντες= φυτευσαντες cp. *Suppl.* 1092 φυτεύσας καὶ νεανίαν τεκών. The construction is οἱ ἄτεκνοι, οὐ τεκόντες (τέκνα) δι' ἀπειροσύνην εἴτε κ.τ.λ. *those who are without children, having abstained from begetting them because they knew not, etc.*

1099. ὁρῶ s' ἐσορῶ s (a conjecture, and impossible, as the context requires *see* not *look at*), ἀθρῶ Nauck (objectionable for the same reason). The style and vocabulary of the passage (see on 1094) suggest the archaic ὁράω: cp. παραναιετάοντες Soph. *Trach.* 635.

1101. **ὅπως θρέψουσι** Brunck and subsequent editors. ὅπως ἂν θρέψωσι s ὅπως θρέψωσι s' Paley *q. v.*

1103. **ἔτι δ' ἐκ τούτων** *and yet again after this, they cannot tell whether good children or bad will be the wages of their toil*, literally, 'whether they work upon the terms of (having) good children or bad.'

1105. **τὸ πάντων λοίσθιον** *and one woe more to end the sum.* **πᾶσι θνητοῖσι** constructed apparently with κατερῶ, but without point. The whole line (1106) is otiose and suspicious.

1109. κυρήσει s κυρήσαι s' (κυρήσαι $b^{a}l$ κυρῆσαι Ea κυρήσας B). Either construction is legitimate; the analogy of εἰ τύχοι points to the optative.

1110. **οὗτος** BEaP οὕτω L γρ. οὕτως b^{a}. These lines have been commonly punctuated thus εἰ δὲ κυρήσαι δαίμων οὗτος, φροῦδος ἐς Ἄιδην θάνατος κ.τ.λ. Natural as this may seem at first sight, I am convinced that Wecklein is right, so far, in rejecting it for that in the text. For to pass over serious difficulties as to the use of οὗτος, it conflicts (1) with the true sense of δαίμων, a term which is only by a shade less personal than θεός, and never used, in tragedy at least, with expressions (such as κυρήσαι) excluding the notion of power or activity; nine times in ten it is strictly personal; a δαίμων may be encountered but does not 'befall'; (2) with the use of φροῦδος, which applies to things lately present but now *gone* or *vanished*. How can Death be said to *disappear?* The ancient inter-

θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παίδων ἕνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν;
ΜΗ. φίλαι, πάλαι δὴ προσμένουσα τὴν τύχην
καραδοκῶ τἀκεῖθεν οἵ 'ποβήσεται.
καὶ δή δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα δ' ἠρεθισμένον
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παρανόμως εἰργασμένη,
Μήδεια, φεῦγε φεῦγε, μήτε ναΐαν

preters were therefore right who in some of the MSS added after κυρήσαι the glosses κατὰ συγκύρειαν ἔλθῃ, τύχῃ (τύχῃ?) συμβαλῃ and the like, taking εἰ κυρήσαι for εἰ τύχοι *if it so fall*. With the rest of Wecklein's theory I cannot so easily agree. He translates δαίμων οὗτος *das beschriebene Glück* and strikes out 1111 altogether. (The interpolator must have been a singular union of dulness and genius.) But δαίμων is not *happiness* and οὗτος is *ecce* rather than *is*. The genitive τέκνων determines the whole sentence—*even then, if so it fall, behold! the Angel of their fortune flown to the other world, in shape of Death bearing their bodies away!* The δαίμων of a person is a varying projection or personification of all that happens to him; the Luck of the prosperous, the Misfortune of the wretched —and the Death of the dead. A comparison of *Alk.* 384, 870, 886, 934—5 will shew how easily the conceptions of δαίμων and θάνατος merge. From this point of view the apposition of θάνατος to δαίμων is easy to understand, though verbal translation is almost impossible from the fact that we have no word which exactly covers δαίμων; *angel* is too personal, *fortune* is not personal enough.

1112. *How then does it profit man that just for children the gods should tax him* (see Lex. *s. v.* ἐπιβολή) *with the addition of this bitterest grief?*

On the attempts to reduce this anapaestic passage to a system of στροφαί see Wecklein's Appendix *ad loc.* Each theory assumes a different interpolation, a tolerably sure proof that if there be any it is too skilful for detection.

1117. **οἵ 'ποβήσεται.** Cobet *Nov. Lect.* p. 195. οἵ 'προβήσεται *a* οἵ προβήσεται *r*. What Medea awaits is the news of the *result*. προβήσεται, as Cobet shews, is out of place, and with the variant in *a* unexplained, it cannot be said to be warranted by the MSS.

1118. **καὶ δὴ** s' καίτοι s.

1122. **ναΐαν.** The form of the word appears to be uncertain. Æschylus has in senarii ναΐοισιν (*sic*) ἐμβολαῖς, twice *Pers.* 279, 336, and ἄνδρες νήιοι (MSS νάϊοι Dindorf) *Supp.* 719. The other examples, two in Æschylus, one in Sophokles, and six in Euripides are all in Doric passages, except this. It is possible, neither νηΐος nor ναΐος being truly Attic, that the two later tragedians did not avail themselves of either. The present instance, at least, is little to be trusted. The whole of this stilted exordium (1121—3) is equally bad in style

λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.†
ΜΗ. τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;
ΑΓΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη 1125
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.
ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.
ΑΓΓ. τί φῄς; φρονεῖς μὲν ὀρθὰ κοὐ μαίνει, γύναι,
ἥτις τυράννων ἑστίαν ἠκισμένην 1130
χαίρεις κλύουσα κοὐ φοβεῖ τὰ τοιάδε;
ΜΗ. ἔχω τι κἀγὼ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὤλοντο· δὶς τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1135
ΑΓΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἥσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι' οἴκων δ' εὐθὺς ἦν πολὺς λόγος*
σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν. 1140
κυνεῖ δ' ὁ μέν τις χεῖρ', ὁ δὲ ξανθὸν κάρα
παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην.
δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα, 1145

and language. *ναῦα ἀπήνη* is truly a grand figure, much grander than *ναὸς ὄχημα* (Soph. *Trach.* 656), but for a servant out of breath it is somewhat long, and so is *ὄχος πεδοστιβής*. λιποῦσα defies interpretation—'neque navem tu neque currum sperne' (Pflugk), 'est λείπειν nihil aliud nisi relinquere navem vel currum, quem semel conscenderis' (Klotz), 'nobis, si vitio caret locus, hyperbolice loqui videtur nuncius: fuge, nec navi ulla nec curru relicto, quo ne quis persequi te possit' (Hermann; truly, as to the meaning of the words, but are we to attribute this rhodomontade to Euripides?) What has been done can only be guessed. Perhaps the man rushed upon the stage with Μήδεια φεῦγε φεῦγε and stopped for breath. In this extremity of haste and terror even the dignity of tragedy might allow a broken verse. One MS (*a*) omits 1121, but probably from accident not on documentary considerations.

1129. **μὲν**. See on 676.

1130. **ἑστίαν** S *οἰκίαν* s'. See Introd.

1132. **τοῖς γε**. *τοῖσι* C Nauck *τοῖσδε* Lasc. Prinz. The MSS point to *τοῖς τε*. Perhaps *τε=quoque*, see Shilleto on Thuk. I. 9. § 3.

1139. **δι' οἴκων** Weil. *δι' ὥτων* MSS. The explanation of the scholia *ἐπεὶ καὶ πολὺς ἦν λόγος κατὰ τὴν οἰκίαν διαλελύσθαι ὑμᾶς* proves *δι' οἴκων* as a variant. I do not think it as clear as Wecklein and Prinz appear to do that *δι' ὥτων whispered from ear to ear* is impossible.

1142, 3. See Addendum.

πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
ἔπειτα μέντοι προυκαλύψατ' ὄμματα
λευκήν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,
παίδων μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
ὀργάς τ' ἀφῄρει καὶ χόλον νεάνιδος 1150
λέγων τάδ'· οὐ μὴ δυσμενὴς ἔσει φίλοις,
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
φίλους νομίζουσ' οὕσπερ ἂν πόσις σέθεν,
δέξει δὲ δῶρα καὶ παραιτήσει πατρὸς
φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν; 1155
ἣ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
ἀλλ' ᾖνεσ' ἀνδρὶ πάντα, καὶ πρὶν ἐκ δόμων
μακρὰν ἀπεῖναι πατέρα καὶ τέκνα σέθεν,†
λαβοῦσα πέπλους ποικίλους ἠμπίσχετο,

1146. The selfishness and vanity of the bride are painted in order to divert the spectator from compassion for her fate.

1151. For the construction cp. *Bacch.* 343, 792 *El.* 383.

1158. τέκνα BE παῖδας r σέθεν om. L add. *l.* Elmsley notices the strangeness of πατέρα καὶ παῖδας σέθεν, the only fair rendering of which is 'your father and children.' Nor has it the evidence of the MSS. The fact that παῖς and τέκνον are interchanged elsewhere does not explain why the scribes of BE (that is, we may say, of s') gratuitously devised what will not scan. The reasonable conclusion is that σέθεν has replaced a word which made the α of τέκνα long 'by position.' I suggest στάσιν: μακρὰν ἀπεῖναι στάσιν is a poetical equivalent for the prose μακρὰν ἀφεστηκέναι ἀπόστασιν *to be a long distance off* (see *Lex.* s. v. ἀπόστασις). ἀπόστασις occurs in *Hipp.* 277 and στάσις as the verbal of ἵσταμαι in *Bacch.* 923 τὴν Ἰνοῦς στάσιν ἑστάναι (see also *Lex.* s. vv. στάσις, ἀποστατεῖν). The word as a verbal being rare and, if μακρὰν be taken as an adverb, superfluous, was not understood, and the resemblance of the terminations CIN and ΘEN suggested the MSS reading. The copyist of L could not apparently make out the word at all. The use of στάσις here as coloured, if I may so say, by the preposition in ἀπεῖναι will perhaps illustrate and receive illustration from Æsch. *Eum.* 36. The priestess describes how the horrible appearance of the Eumenides

πάλιν μ' ἔπεμψεν ἐκ δόμων τῶν Λοξίου,
ὡς μήτε σωκεῖν μήτε μ' ἀκταίνειν στάσιν·
τρέχω δὲ χερσὶν κ.τ.λ.

Over στάσιν is written in the *Cod. Med.* γρ. βάσιν, and the conjecture, though in point of authority worthless, has been accepted in modern texts as a necessary complement to ἀκταίνειν *to move quickly*. στάσιν however is not in the least likely to be a corruption and may even be pronounced certainly right; but it would make the sense more clear to read, upon the suggestion of the present passage, ὡς μή γε σωκεῖν μηδ' ἀπακταίνειν στάσιν *so that I had not strength even to hurry away*. Hesychius actually explains ἀπακταίνων by ὁ κινεῖσθαι μὴ δυνάμενος, an impossible rendering which seems to have been produced by a misunderstanding of *Eum.* 36 or a similar passage. (πατέρα καὶ τέκν' ἀσμένη Stadtmüller, πατέρα καὶ τέκν' αὐτόθεν Weil, but neither of these is satisfactory in itself or very likely to have been corrupted.)

χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἄψυχον εἰκὼ προσγελῶσα σώματος.
κἄπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
στέγας, ἁβρὸν βαίνουσα παλλεύκῳ ποδί,
δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.
τοὐνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
καί τις γεραιὰ προσπόλων δόξασά που
ἢ Πανὸς ὀργὰς ἢ τινὸς θεῶν μολεῖν
ἀνωλόλυξε, πρίν γ' ὁρᾷ διὰ στόμα
χωροῦντα λευκὸν ἀφρόν, ὀμμάτων τ' ἄνω*
κόρας στρέφουσαν, αἱμά τ' οὐκ ἐνὸν χροΐ·
εἶτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
κωκυτόν. εὐθὺς δ' ἡ μὲν ἐς πατρὸς δόμους
ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
φράσουσα νύμφης συμφοράς· ἅπασα δὲ
στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν.
ἤδη δ' ἀνακλῶν κῶλον ἐκπλέθρου δρόμου

1166. *with many and many a survey of her pointed foot.* ὀρθὸς τένων is properly the upper sinew of the foot 'straightened' when the heel is raised and the foot pointed.

1167. τοὐντεῦθεν μέν τοι E, so in 792 τοὐντεῦθεν was miswritten τοὐνθένδε by the first hand of B.

1172. **Πανὸς ὀργάς**· τὰ πανικὰ δείματα, τουτέστι, τὴν τῶν αἰφνιδίων φόβων καὶ ταραχῶν αἰτίαν, τῷ Πανὶ ἀνατιθέασιν. schol. cp. *Hipp.* 142, *Rhes.* 36 (Elmsley). **τινὸς θεῶν**, as Hekate; so *Hipp. l. c.*

1173. **ὀλολυγή** (φωνὴ γυναικῶν ἣν ποιοῦνται ἐν τοῖς ἱεροῖς εὐχόμεναι Hesych.) intended to propitiate the god.

1174. **ὀμμάτων τ' ἄπο κόρας στρέφουσαν** (so MSS) *rolling the pupils away from her eyes* (or if we assume a very improbable tmesis, *rolling her eyeballs away*). What is the sense of either in this context? ἄπο can hardly be right. But neither do I understand ὕπο (Wecklein)—*rolling the pupils under* or *from under her eyes.* **ἄνω**, *rolling upwards the pupils of her eyes*, describes a familiar symptom of fainting. This word closes the senarius in Euripides twelve times, and is indeed rarely placed otherwise, except by necessity as in ἄνω τε καὶ κάτω. Cp. for example *Hipp.* 1234 σύριγγές τ' ἄνω | τροχῶν ἐπῄδων. The error is very slight (see on 1184), and ὀμμάτων ἄπο occurs often enough to facilitate it.

1179. συμφορὰν S, συμφορὰς s'.

1180. Cobet (*Var. Lect.* 604) contends for the spelling δράμημα on the analogy of πέσημα.

1181—2. *But by the time that a quick walker, making the reflex arm of a course*

ταχὺς βαδιστὴς τερμόνων ἂν ἥπτετο,
ἡ δ' ἐξ ἀναύγου καὶ μύσαντος ὄμματος 1183
δεινὸν στενάξασ' ἡ τάλαιν' ἀνωμμάτου.*

of two hundred yards, would have touched the goal, she etc. *ἀνέλκων...ἐκπλεθρον... ἀνθήπτετο* MSS. *ἀνθάπτεσθαι* means not *to touch* but *to take hold*, and whatever be the reading of 1181 *ἂν ἥπτετο* (Musgrave; corrupted through *ἀνήπτετο*) is necessary. In 1181 the notion that *κῶλον* is the *limb* of the walker should in my opinion be absolutely dismissed. Those who support it are divided between contradictory interpretations, (1) *ἀνέλκων* (=*ἀνακουφίζων*) *κῶλον lifting the leg*, i. e. *striding quickly* and (2) *ἕλκων κῶλον dragging the leg*, i. e. walking as opposed to running, and are perfectly successful in refuting each other; the first interpretation gives to *ἀνέλκω* an unauthorized and quite improbable sense, the second is little better in itself and with reference to the context worse. (In Theokr. 7. 21 cited by Paley *πόδας ἕλκεις* has its plain and literal meaning; see the passage.) There remains the more recent view (Weil) that *κῶλον δρόμου* is the arm or half of the double course, as in Æsch. *Ag.* 334 *κάμψαι διαύλου θάτερον κῶλον πάλιν*. Of course upon this view *ἀνέλκων* is corrupt and has replaced some synonym of *κάμπτων* or *ἀνακάμπτων*, and for want of a word fulfilling these conditions (*ἀνελθών*, *ἀμείβων*, *ἀνειλῶν* have been suggested but obviously will not pass) the interpretation has remained uncertain. *ἀνακλῶν reflectens* appears to supply the need. It is precisely synonymous with *ἀνακάμπτων* (see *Lex.* s. vv. *ἀνακλάω*, *ἀνάκλασις*) and from its rarity and peculiar composition liable to be mistaken. The scholia, in a confused mixture of interpretations, contain one gloss which in its original form was probably correct, *τὸ ὑπέρμετρον ἑαυτοῦ κῶλον ἀνέλκων*, to be read *τὸ ὑπέρμεσον αὐτοῦ* (sc. *τοῦ δρόμου*) *the second half of the course*. If *ἔκπλεθρον* (so L) be right the half-course or distance walked would be two hundred yards instead of a hundred. But the other unit gives a measure of time, something less than a minute, better suited to the case. *ἐκπλέθρου* Reiske.

1183—4. *She, with a horrible groan, brought vision back into her veiled and lustreless eye.* 1183 *ἀναύδου* MSS 1184 *ἀπώλλυτο* S *ἠγείρετο* S'. Here also the mutual objections of different expositors seem only too conclusive. In justification of *ἀναύδου ὄμματος* Elmsley and others compare *τυφλὸς ποῦς* (Milton's 'dark steps') *Hek.* 1050, *Phoen.* 834, *lumina tacita* Verg. *Aen.* IV 362. But the difficulty does not lie in the phrase 'speechless eye' itself, which might be natural or beautiful if used of a dumb animal, or a human being hindered from speaking by violence or (as in Verg. *l. c.*) by emotion. But why should the eye of a person lying in a faint be called 'speechless,' and how can such a metaphor be combined with the literal *μύσαντος*? On the other hand to separate *ἐξ ἀναύδου* (in the sense of *ἐκ τοῦ ἄναυδος εἶναι*) from *ὄμματος* is a literary if not a grammatical impossibility. In the text *ἄναυγον* (cp. *ὀμμάτων αὐγαί*) *καὶ μύσαν ὄμμα* describes the appearance of the upturned eyeball (cp. 1174) as seen between the relaxed lids; *μύσαντος* does not necessarily imply that the eyes were closed tight (cp. Soph. *fr.* 754 *μύω τε καὶ δέδορκα*), nor would they naturally be so. It may be thought that the form should be *ἀναυγοῦς* upon the analogy of *χρυσαυγής*, but this cannot be inferred, for we find variety even in the same word, *ἄναυδος—ἀναυδής*, *ἄτεχνος—ἀτεχνής*. The confusion of *αὐδῇ* with *αὐγῇ*, the Γ being often just a Δ without a base, would be easy whenever the context left the possibility of

διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο·
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἵει ναῦμα παμφάγου πυρός·
πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη,
σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως ἐλάπτετο.*

error. This could seldom occur, and Euripides offers but one other chance *Andr.* 1078. Peleus, fainting at the news of the death of Neoptolemos, exclaims *φρούδη μὲν αὐδή, φροῦδα δ' ἄρθρα μου κάτω*. Whether *My eyes are dark* or *My voice is dumb* is a more likely exclamation for a fainting person, the reader must judge.

The construction *ἐξ ἀναύγων [ὄντος] ὄμματος ἀνωμμάτου* [*αὐτὸ*] is a simple variation upon the usual *ὄμμα ἐξ ἀναύγου* [*ὄντος αὐτοῦ*] *ἀνωμμάτου*, cp. *τούτοις ἀποκρινάμενοι ἀποπέμψωμεν* [*αὐτούς*] for *τούτους ἀποπέμψωμεν ἀποκρινάμενοι* [*αὐτοῖς*] and the like, Kühner § 597 2 *b*. For the meaning of *ἀνομματόω* (from *ἀνα-* *re-* and *ὀμματόω to make seeing*) see *Lex.* s. vv. *ὀμματόω* and *ἐξομματόω*, and compare *ἀναπτερόω, ἀναστομόω*, etc. As to the evidence for *ἀνωμμάτου* in this place, it satisfies at all events the essential condition of giving a credible account of the MSS variations. Both *ἀπώλλυτο* and *ἠγείρετο* descend from the common original

ἤγειρε
ΑΝΩΛΛΑΤΟΥ (Λ for Μ)

the gloss and the text having been taken, as often, for variants. For illustrations see Introd. *on the* MSS S *and* S'. S gives an attempt, suggested by *ἡ τάλαιν' ἀπόλλυμαι* in 277, to correct *ἀνωλλάτου* (cp. *ἀπὸ* for *ἄνω* in 1174); S' adapts the superscribed interpretation. *ἤγειρε* as a gloss is correct and natural. Euripides actually has *ὄμμ' ἐγειρειν* in *fr.* 402: the passive *ἐγείρεσθαι* occurs only in the doubtful case of *Rhes.* 643, though the active is common. The received reading (*ἠγείρετο*) is, from a critical point of view, nothing short of impossible. The accidental resemblance of 277 (pointed out by Elmsley) fully explains *ἀπώλλυτο as a correction*, but if *ἠγείρετο* be original there was nothing to correct. Before assuming so gratuitous a perversion, we must ask for a parallel case, which in the MSS of the *Medea* it will not be easy to find.

1186. *κείμενος κόσμος* B apparently developed from the last syllable of *πλόκος*.

1189. **λευκὴν** *ac* λεπτὴν *r*; **λεπτὴν** is probably a false repetition from **λεπτοί**, though both S and S' seem to have had λεπτήν, and **λευκὴν** is therefore only a conjecture. Wecklein compares the variation λευκὸν—λεπτὸν in *Or.* 140.

1193. *χρυσοῦν* Herwerden *Exerc. Crit.* p. 135, *the golden band was firmly fixed.* A simpler reading certainly, but the corruption hard to explain. The MSS text must be rendered *the gold was fixed in its fastenings.*

1194. **μᾶλλον** implies the thought 'instead of being checked, *rather* etc.' The error of taking it in the sense of *more* has produced the reading *δὶς τόσως τ'* S', but cp. *Hek.* 377 *θανὼν δ' ἂν εἴη μᾶλλον εὐτυχέστερος ἢ ζῶν far from being happier if he lives, is happier if he dies* and the like.

πίτνει δ' ἐς οὐδας συμφορᾷ νικωμένη, 1195
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις

ἔσειε μᾶλλον, δὶς Wecklein. κόμης ἔσεισε μαλλὸν (μαλλοὺς surely?) Kviçala.

ibid. **ἐλάμπετο** *and as she shook her hair the fire did but the faster lap it up:* ἐλάμπετο MSS, but see below. This correction is suggested by the strong and unusual language here employed to mark the *devouring* force of the poison. δάπτειν (1189) is not elsewhere used by Euripides; πάμφαγος in 1187, γναθμὸς in 1201 are both unique in tragedy, though γναθμὸς is Homeric and seems to have been in vulgar use. Similarly Æschylus in *Eum.* 264 and Sophokles in *Trach.* 1055 have each admitted a single example of ῥοφεῖν, otherwise a term of comedy, to describe draughts of blood sucked from living veins. The lines of Sophokles, πλευραῖσι γὰρ προσμαχθὲν ἐκ μὲν ἐσχάτας | βέβρωκε σάρκας, πλεύμονος τ' | ἀρτηρίας | ῥοφεῖ are a good instance of this well-known affinity between the grotesque and the horrible. λάπτειν or λάπτεσθαι belongs like γναθμὸς to Homer and like ῥοφεῖν to the comedians; Aristophanes has an actual expression coming near to the present in τὸ δ' αἷμα λέλαφας τοὐμόν *fr.* 492. The suspicions which have fallen upon the MSS reading ἔλαμπετο—Wecklein cites three unapproved conjectures, ἐθάλπετο Nauck, ἐδαίετο Schmidt, ἔλαμπ' ἔτι Mekler—are fully justified. In the first place λάμπειν *to shine* signifies *light* merely, not in any way *burning* or even *heat:* δὶς τόσως ἐλάμπετο, if it has any meaning here at all, must be rendered by *grew twice as bright*, an expression feeble and beside the point. But further, λάμπεσθαι, a very rare form, is in Attic at least *to be shone upon* or *illuminated*, as in Xen. *Mem.* 4. 7. 7 ὑπὸ τοῦ ἡλίου καταλαμπόμενοι τὰ χρώματα μελάντερα ἔχουσιν and id. *Anab.* 3. 1. 11 ἔδοξεν αὐτῷ βροντῆς γενομένης σκηπτὸς πεσεῖν εἰς τὴν οἰκίαν καὶ ἐκ τούτου λάμπεσθαι πᾶσαν.....καὶ τὸ ὄναρ τῇ μὲν ἔκρινεν ἀγαθὸν.....πῇ δὲ καὶ ἐφοβεῖτο, ὅτι ἀπὸ Διὸς μὲν βασιλέως [τὸ ὄναρ] ἐδόκει αὐτῷ εἶναι, κύκλῳ δὲ ἐδόκει λάμπεσθαι [τὸ πῦρ], μὴ οὐ δύναιτο κ.τ.λ. (From a comparison of the various parts of this passage it appears that the subjects to εἶναι and λάμπεσθαι, left by the author to be understood from the context, have been, as often, supplied, and both wrongly for τὸν σκήπτὸν and τὴν οἰκίαν. Even Xenophon though a careless writer would not forget his words within two lines.) The evidence in tragedy both for λάμπεσθαι and the transitive λάμπειν is extremely uncertain. The verb was a dangerous rock to the copyist from the resemblances of the letters (ΛΑΜ) to each other and of the whole word to other words. In this very place E spells ἐλλάμπετο with a double λ. Now in *Iph. T.* 1155 (preparations for the sacrifice of Orestes and Pylades) we have ποῦ 'σθ' ἡ πυλωρὸς τῶνδε δωμάτων γυνὴ | Ἑλληνίς; ἦδη τῶν ξένων κατήρξατο; | ἀδύτοις ἐν ἁγνοῖς σῶμα λάμπονται πυρί; It has been seen that the question *are the corpses illuminated?* is nonsense. δάπτονται (Jacobs) has been proposed but (see above) is too violent an expression. Better ϹΩΜΑΝΑΠΤΟΝΤΑΙ (for ϹΩΜΑΛΑΜΠΟΝΤΑΙ) *Are the corpses kindled?* In *Ion* 83 ἅρματα μὲν τάδε λαμπρὰ τεθρίππων ἥλιος ἤδη λάμπει κατὰ γῆν the correction κάμπτει (Musgrave) is to me certain, and it is interesting to note that here the error must be of extreme antiquity, for it has apparently suggested the garbling or forgery of *Iph. A.* 157. In *Phoen.* 226 λάμπουσα is obviously intransitive. The sole plausible authority cited for λάμπειν *to light (a fire)* is *Hel.* 1131 δόλιον ἀστερα λάμψας (of Kaphareus *lighting* his *false beacon*). I confess I think this is insufficient, and should read ἀστέρ' ἀνάψας.

1197. *For the tracing of the eyes was*

οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατὸς συμπεφυρμένον πυρί,
σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλήμων συμφορᾶς ἀγνωσίᾳ
ἄφνω παρελθὼν δῶμα προσπίτνει νεκρῷ·
ὤμωξε δ' εὐθύς, καὶ περιπτύξας χέρας
κυνεῖ προσαυδῶν τοιάδ'· ὦ δύστηνε παῖ,
τίς σ' ὧδ' ἀτίμως δαιμόνων ἀπώλεσε;
τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
τίθησιν; οἴμοι, συνθάνοιμί σοι, τέκνον.
ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
χρῄζων γεραιὸν ἐξαναστῆσαι δέμας
προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
ὁ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ,
ἡ δ' ἀντελάζυτ'. εἰ δὲ πρὸς βίαν ἄγοι,

no easy matter, nor was the face natural. (δῆλον ?). κατάστασις and εὐφυὴς are poetic adaptations of medical language, cp. 520. **κατάστασις** is here a strict verbal noun equal to τὸ καθιστάναι (which justifies the neuter δῆλον) and signifies the imaginary *restoration* of an injured part to its natural condition, that is, the *retracing* or *history* of the disease. Cp. Galen περὶ κρίσεων Α (391. 24 *ed. Bas.* 9. 560 *ed. Kuhn*) τῶν ὅλων τοῦ νοσήματος καιρῶν ποιὰν σύνθεσιν ὀνομάζει (Ἱπποκράτης) κατάστασιν. So in *Hipp.* 1296 ἄκουε, Θησεῦ, σῶν κακῶν κατάστασιν *the tracing* or *history* (not *state*, see context) of thy *woes*, and nearly so *Phoen.* 1265 οὐκ ἐν χορείαις...νῦν σοι προχωρεῖ δαιμόνων κατάστασις *the series of thy fortunes.* Cp. also *Hipp.* 294 συγκαθιστάναι νόσον. For the very similar use of κατάστασις (*history of the case*) in early rhetoric see Stephanus s. v. The confusion of κατάστασις with στάσις *position* may have produced δῆλος, a very suspicious feminine even in Euripides. Not a few of his supposed irregularities of this kind are MS errors (see 1375). For **δῆλον** see *Phoen.* 963 δῆλον οἱ γ' ἐμοὶ λόγοι. **εὐφυὲς** properly *sound, wholesome.* Cp. Plat. *Rep.* 409 E τοὺς μὲν εὐφυεῖς τὰ σώματα...θεραπεύσουσι, τοὺς δὲ μὴ ἀποθνήσκειν ἐάσουσι.

1201. ἀδήλων S.

1205. **παρελθὼν** *entering* Nauck **προσελθὼν** *approaching* MSS. The alteration is slight and certainly gives a more natural sense. σῶμα προσπίτνει νέκρου (Stadtmüller, cp. *Hek.* 679) has not much external probability, and Wecklein's objection holds, that προσπίτνειν τινὰ is *to kneel to.*

1206. χέρας S δέμας S'.

1215. **ἐξαναστῆσαι γόνυ**; the verb is ill-suited to the substantive and looks like a false repetition from 1212. ἐξανάστασαι Nauck, which is possible, though in such a case little reliance can be placed on the *ductus literarum.* The true word may perhaps have been some term of wrestling (παλαίσματα).

σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.
χρόνῳ δ' ἀπέσβη καὶ μεθῆχ' ὁ δύσμορος
ψυχήν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ
πέλας, ποθεινὴ δὴ κλύουσι συμφορά.*
καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
γνώσει γὰρ αὐτὴ ζημίας ἀποστροφήν.
τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν.

οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
τούτους μεγίστην ζημίαν ὀφλισκάνειν.

1218. **ἀπέσβη** *he was quelled* Scaliger. **ἀπέστη** MSS which is singularly inappropriate; Kreon would but could not *get away*. Elmsley cites Bekk. *Anecd. Gr.* p. 422 **ἀπέσβη· ἐσβέσθη ἢ ἀπεπαύσατο.**

1221. **ποθεινὴ δὴ κλύουσι συμφορὰ** *a tale, is it not, that one may yearn to hear?* a reproachful allusion to Medea's eagerness for the recital (1133); literally, *an event desirable to those hearing of it.* For **κλύουσι** (=**τοῖς κλύουσι**) *to a hearer* cp. Æsch. *Pers.* 583 **τὸ πᾶν δὴ κλύουσιν ἄλγος,** for the punctuation and meaning of which passage see *Journal of Philology* IX. 159. The MSS have **δακρύουσι** Ba (*Haun.* Elmsley) **δακρύοισι** r. Many must have felt the suspicion expressed by Prinz, "**ποθεινὴ δακρύοισι συμφορὰ** vix sana." The received interpretation is 'a misfortune calling for tears.' But abundant examples shew that **ποθεινὸς** is passive, meaning *that which is desired* and so *welcome;* see *Lex.* s.v. An exception superficially resembling the present occurs in *Phoen.* 1737, where **ποθεινὰ δάκρυα** seems to mean *regretful tears;* but if it does, it is not to the purpose, and it may be added that the whole passage (*Phoen.* 1710 to the end) is of doubtful quality. Nothing can twist into sense such a phrase as *desirable to tears.* The unmetrical variant **δακρύουσι** points the right way. The omission of the article with participles is frequent in Æschylus, and Euripides, adapting his phrase, has followed the same construction. Sophokles also has a lax treatment of **κλύων** in *El.* 991 **καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.** But it is rare enough to have been easily misunderstood.

1228. **ζημίαν** MSS; the **μωρίαν** of most modern texts is the reading, no doubt conjectural, of the Aldine edition. *And I shall not shrink from saying that they who pride themselves on subtlety in study of language do utterly lose their pains,* literally, *incur utter loss,* see note on 581. Of these lines Prinz says, "mihi suspecti. confecti videntur e 580 sq." The explanation of their presence is defective; but suspicious and worse the lines certainly are, for they not only interrupt the train of thought but actually stultify it. As Euripides chose, with mistaken taste, to make his fine story close with a fine quibble, he at least may leave to his critics the remark that refinement in verbal questions is utterly futile; though, if the poet had made the remark elsewhere, it is likely enough that a reader would relieve his feelings by appending so opportune a quotation. Nor is this the only trace of the same malicious pen. Upon 1223 a scholiast records a variant **γλώσσῃ** for **γνώσει** and puzzles himself much to account for it. It is part of an alternative

θνητῶν γὰρ οὐδείς ἐστιν εὐδαίμων ἀνήρ· 1228
ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ. 1230
ΧΟ. ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
ὦ τλῆμον, ὡς σου συμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἅιδου πέλας *

line γλώσσῃ γὰρ αὕτη (i.e. τὸ μὴ λέγειν) ζημίας ἀποστροφή, closely similar in sound but not exactly the same in sense. *Of thee then say I nothing, seeing that "Least said is soonest mended."* It is perhaps needless to say that this is not a 'variant' but a parody (cp. 1317). We are forcibly reminded of Mr Puff's sublime lines in *The Critic*. *Well, if we must, we must, and in that case—"The less is said, the better."* The stroke would be smarter still if, which is quite possible, γλώσσῃ τὸ σιγᾶν ζημίας ἀποστροφὴ was an actual verse of the poet. As a sarcastic commentary upon the lame finish of this thrilling description nothing could be more admirable or better deserved, and we can even imagine how the whole passage with these 'latest additions and improvements' may have stood in a comedy by Aristophanes or some other anti-sophist. But it is rather too bad that it should be palmed off as the genuine text. (Musgrave's conjecture λώστη γὰρ αὕτη was a glimpse of truth.)

1232. **ξυνάψειν** or **ξυνάπτειν**, s and s' both varying.

1233. συμφορᾶς *a* (Elmsley) 'Non male scriberetur ὥς σε συμφορᾶς οἰκτείρομεν. Immo hoc elegantius esset.' Brunck. The remark might have been much more strongly put. Of οἰκτείρω and οἰκτίζω together the tragedians have upwards of sixty examples. Among these I have noticed three parallels only to the accusative συμφοράς, Eur. ap. Ar. *Thesm.* 1058 τοὐμὸν πάθος, Eur. *Suppl.* 168 τἀμὰ κακά, Æsch. *Ag.* 1330 ταῦτα, and to the genitive pronoun σοῦ not one. The regular type is that of *Ag.* 1321 ὦ τλῆμον, οἰκτείρω σε θεσφάτου μόρου. This detail in itself would not be worth notice, but it is the sign of something more. The emphatic position of ἐνδίκως Ἰάσονι *justly as upon Jason* promises an antithesis hardly less distinctly, to the ear of an accustomed reader of Euripides, than if ἐνδίκως μὲν Ἰάσονι were written. Why is this promise not fulfilled? Again, the thought intended (note ἔκατι in 1235) is that the bride has paid very dear in bartering her life *for marriage with Jason* (emphasis upon Ἰάσονος as upon Ἰάσονι, by the position of the words). Compare the similar metaphor in *Hipp.* 964:

κακὴν ἄρ' αὐτὴν ἔμπορον βίου λέγεις,
εἰ δυσμενείᾳ σῇ τὰ φίλτατ' ὤλεσεν.

Why then is this thought obscured, just where it ought to be defined, by the insignificant συμφοράς, as if the speaker did not know what she was going to say? The meaning, perhaps the text, was this:—

ἐμπορίας
ὦ τλῆμον, ὡς δὲ CEMΠΟΛΗC οἰκτείρομεν
but Oh! what a rueful bargain hast thou made. The prose ἐμπορίας may have aided the error, for ἐμπολή (see the *Lexicon*) is a rare word; the error in 1221 is similar, and for the confusion of π and φ through the sound see *Journal of Philology* IX. 126, 142. As a substituted patch required by the absorption of the true accusative pronoun, the genitive σοῦ is easily accounted for. (Wecklein, *Einleit.* p. 26, notices the discontinuity of 1231—5 and is disposed to trace in it some combination of 'the two recensions'; but see the Introduction.)

1234. **πέλας**, supply Κρέοντος, *by his*

οἴχει γάμων ἕκατι τῶν Ἰάσονος.
ΜΗ. φίλαι, δέδοκται τοὔργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονὸς
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
ἀλλ' εἶ' ὁπλίζου, καρδία. τί μέλλομεν;
τί δεινὰ τἀναγκαῖα; μὴ πράσσειν κακόν.*
ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν βίου,

side. Cp. Æsch. *Theb.* 636 σοὶ συμφέρεσθαι καὶ κτανὼν θανεῖν πέλας, and see 1221. The Chorus are disposed to pity the daughter as involved in the schemes and fate of her father. δόμους S πύλας S both descended from εἰς Ἅιδου δόμους

πέλας, where δόμους is an explanatory note to the elliptic εἰς Ἅιδου (cp. note on 1316 and Introduction). Elmsley shews by a comparison of passages that εἰς Ἅιδου δόμους is the familiar expression, not εἰς Ἅιδου πύλας, which does not occur, though the metaphor Ἅιδου πύλαι in suitable places does, e.g. *Hipp.* 56. It is curious that in *Hipp.* 895 ἢ γὰρ Ποσειδῶν αὐτὸν εἰς Ἅιδου δόμους θανόντα πέμψει ... ἢ τῆσδε χώρας ἐκπεσὼν κ.τ.λ., where according to Wecklein one MS offers πύλας, the reading πέλας is also appropriate though in a different sense, 'either Poseidon will slay him nigh home, or if he lives to travel on, etc.' Wecklein cites *Hipp. l.c.* as conclusive here in favour of πύλας, which it can hardly be; but it might be conclusive against it, if in the other examples of Ἅιδου δόμους (e.g. *Alk.* 74) the variant πύλας does not appear. It is perhaps over-subtle to seek a reason for a variation certainly not beyond the range of accident; but there is I think a real difficulty in choosing either reading —πύλας is unsatisfactory in itself, and if δόμους was original, what suggested the peculiar πύλας?

1243. *Why dost thou fear the inevitable? 'Tis craven not to do it.* Cp. *fr.* 757 δεινὸν γὰρ οὐδὲν τῶν ἀναγκαίων βροτοῖς, probably a commonplace. The MSS give τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν κακά, which was taken without suspicion with τί μέλλομεν until Elmsley pointed out that in that case grammar would require not μὴ but μὴ οὐ, (Hermann disputes this but might have saved dispute by quoting an example), and inserted οὐ accordingly. Nauck rightly treats this remedy as useless: τὰ δεινὰ κἀναγκαῖα is, as he says, 'almost intolerable' and κακὰ out of place. πράσσειν κακὰ is *to do wrong, inflict injury*, ideas quite beside the mark: besides as κακὰ is at least superfluous, its emphatic position is ridiculous. Nauck himself would strike the line out, but this is a counsel of desperation. The context enables us to see or suspect what has happened. Medea is spurring her resolution with short sharp reproofs, the pauses between them marking the last agonies of the struggle; 1242 contains two such, which being unmistakeable remain intact (τί μέλλομεν; Stadtmüller); 1243 contained two more, falsely supposed for want of punctuation to be continuous with 1242 and with each other. The facility of the mistake will be apparent upon writing the lines in continuous uncials without any stops.

1245. **βαλβῖδα λυπηρὰν βίου** *the line whence life must run in woe.* Cp. 1037.

καὶ μὴ κακισθῇς μηδ' ἀναμνησθῇς τέκνων
ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
κἄπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ', ὅμως
φίλοι τ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή.
ΧΟ. ἰὼ Γᾶ τε καὶ παμφαὴς στρ.

1250. δ' L τ' S γ' P. Wecklein points out that the irregularity τε...δὲ is justified where the latter part of the sentence is modified and the thought is in fact broken. Cp. *Phoen.* 1625. The simple construction here would be, he suggests, such as καὶ φιλοῦσ' οὐ παύσομαι. The abruptness thus given to the last cry is so fine and so Euripidean that I follow him without hesitation.

1251 foll. 'carmen corruptissimum,' says Prinz, and upon the assumptions which he in common with others makes respecting the metre it might well be called not corrupt merely but desperate. In a strophe of ten lines at least five cannot without violent alteration be brought into such correspondence with the antistrophe as is supposed necessary. Wecklein for example gives in 1255 σᾶς γὰρ σπέρμα χρυσέας γονᾶς, and other changes in 1256, 1259, 1260, 1262 and 1266. This sudden luxuriance of error would be in itself strange enough, but stranger still is the accident which must have so guided it as to leave a perfect sense. A reader innocent of metre, so far from suspecting that the passage was very corrupt, would find it as a whole not less simple than beautiful. The only obvious difficulty is in the lines 1268—70, which as it happens are generally retained intact. It is reasonable therefore to ask whether the fault is not in the metrical assumption. The theory of the dochmiac metre, which, following in part H. Schmidt, I have elsewhere defended by a study of Æsch. *Cho.* 935 foll., here removes all difficulties, and thus receives a strong corroboration. It is shortly this. The strophic correspondence is by feet not by syllables (this is generally admitted). A 'foot' consists of three beats, the first and third heavier than the middle; when the first and third are preceded by an unaccented note we have the normal type or so-called *dochmius* ⏑ˊˊ ⏑ˊ ⏑ˊˊ (ἔβλαστεν θεοῦ). But any set of syllables which can be so sung as to fill three beats is a good '*dochmius*.' Two cases require special explanation: (i) the third (lightly accented) note is sometimes omitted; in singing the note of the second would be held for the necessary time; thus we obtain the form ⏑ˊˊ [ˊ] ⏑ˊˊ; (ii) the fourth (unaccented) note is sometimes omitted, so that three contiguous syllables are accented though unequally; this gives such forms as ⏑ˊˊ ⏑ˊ ˊˊ or ⏑̂ ⏑ˊ ˊˊ, and the like. Examples of both kinds will be found in the Chorus of the *Choephoroe* already quoted (see *Journal of Philology* IX. p. 163). Thus μέγαν ἔχων μυχὸν answers to χαμαιπετεῖς, χθονὸς ἐπ' ὄχθῳ to ἐκεῖσθ' ἀεί, ψάλιον οἴκων to πάρα τὸ φῶς ἰδεῖν. To come now to the song before us; the strophe and antistrophe (exclusive of the first three syllables ἰὼ γᾶ, μάταν μόχ-, as to which see below) contain each eighteen 'feet.' I add the metrical accentuation of some of them. 1252 ακτί's ἀελιού': the first note is 'long' though of course unaccented, (cp. 1265 δειλαί'ά τι σοί'), the fourth note consists of two 'short' syllables to be read in the time of one, cp. 1259 ελ οί'κών φονιάν and Æsch. *Cho. l. c.* ἄξ αδολώς δολιάν. 1255 σά's γαρ από χρύ'σ and 1256 αί'ματι πίτνεί'ν: the fourth note is omitted, see examples above. 1255 εά's [ˊ] γονά's, 1262 ματά'ν

ἀκτὶς Ἀελίου, κατίδετ' ἴδετε τὰν
οὐλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
σᾶς γὰρ ἀπὸ χρυσέας γονᾶς
ἔβλαστεν, θεοῦ δ' αἵματι πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλά νιν, ὦ φάος διογενές, κάτειρ-
γε κατάπαυσον, ἔξελ'. οἴκων φονίαν
τάλαιναν τ' Ἐρινὺν ὑπ' ἀλαστόρων.
μάταν μόχθος ἔρρει τέκνων, ἀντ.
μάταν γένος φίλιον ἔτεκες, ὦ
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν ἐσβολάν·
δειλαία, τί σοι φρενῶν βαρὺς
χόλος προσπίτνει καὶ δυσμενὴς
φόνος ἀμείβεται;

[⏑] γενός and 1265 φρενῶν [⏑] βαρύς: the second syllable or first beat is 'held,' see examples above. So too in 1266 και δύσ (⏑) μενής, where also the first syllable is 'long' but unaccented, in the language of Schmidt 'irrational.' A comparison of his *Rhythmic and Metric of the Classical Languages* (pp. 76, 166, Eng. trans.) will shew how far my views agree with his. With respect to the commencement of the strophe the half foot *lὼ γᾶ* may be regarded as a prelude, but it is possible that both strophe and antistrophe commenced with one of the poet's favourite repetitions *lὼ lὼ*, *μάταν μάταν* recited as dochmii thus, *ιώ' ιώ γᾶ'*, cp. 1290. These repetitions were continually neglected in copying, thus in 1252 all the MSS but one omit the second *ἴδετε*.

1253. **οὐλομέναν** BP*l* ὀλομέναν *r*.

1256. *The blood of gods is in peril of being shed by man.* **αἷμα πίτνειν** S and as a variant B **αἵματι** *r*. The proximity of ΠΙ will explain the loss as well as the insertion of the syllable. As **αἷμα** is equivalent to **γένος** the quasi-personal use of it is not unnatural.

1259. **φονίαν τάλαιναν τε ὑπ' ἀλαστόρων** *by fiends made bloody and wild.*

1262. **μάταν** S ἄρα μάταν S' μάταν ἄρα Musgrave. But neither the omission nor the transposition is easily explained. ἄρα is probably a clumsy, and as we have seen unnecessary, attempt to fill up the rhythm.

1266. **προσπίτνει** very rarely used otherwise than of persons as in 1205, but see the *Lexicon* s. v.

1267. **φόνος ἀμείβεται.** P has the curious reading *ἀμείρεται φόνος*. This together with the unusual force which must be given to *ἀμείβεται* 'comes in the place of, succeeds' (supply *αὐτοῦ* sc. *χόλου*) suggests a doubt whether the reading of the majority of the MSS has not been produced by correction. The assumption of an original ΑΜΕΠΕΤΑΙ (*ἅμ' ἕπεται*) *φόνος*—*Why thus doth Wrath assail thee and Murder follow close?*—is in some respects better justified, and the Epic phrase *ἅμ' ἕπεσθαι* suits the style of the song. **δυσμενὴς** *ill-intending, i. e.* Murder that will bring ill to Medea, whose certain punishment for her crime is the subject of this and the following clause. (*καὶ ζαμενὴς φόνου φόνος ἀμεί-*

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ', ἔτι τ' αἰὲν αὐτοφόνταισιν οἶ-
δα θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.* 1270
ΠΑΙΣ. οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

βεται Wecklein from Weil and others, for which upon the usual metrical assumption there is much to be said.)

1268—70 stand in the MSS thus,

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ ἐπὶ γαῖαν αὐτοφόνταις συνῳ-
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.

ξυνωδὰ BL σύνοιδα as a correction a^2. Hermann explains this, if it be an explanation, by "gravis est enim mortalibus cognatus sanguis humi profusus, dolor divinitus congruus expetens in parricidam domum," and to the same purpose Pflugk. Paley objects to ξυνῳδά, Wecklein to the separation of πίτνοντα from ἄχη, and both objections are just. But the fact is that the words are little better than gibberish. The epithet ξυνῳδὰ *harmonious* is without meaning; the punishment of the whole land for the sin of an inhabitant, which if anything must be pointed at by the words ἐπὶ γαῖαν (Wecklein), is irrelevant: and what a construction is πίτνοντα ἐπὶ γαῖαν ἐπὶ δόμοις! Moreover the whole supposed sentence is structureless, subject and predicate in undistinguishable confusion. The text which I offer is almost line for line that of the MSS. *For dangerous to man is the pollution of kindred blood, and ever, I wot, fresh woes from heaven fall upon the house of the murderer.* The Aldine actually reads αὐτοφόνταισι σύνοιδα, probably by accident, but it illustrates at least the facility of the corruption. The combination of ΤΑΙΕΝ into ΓΑΙΑΝ has a parallel in Soph. *Phil.* 1140 ἀνδρός τοι τὰ μὲν ἔνδικ' αἰὲν εἰπεῖν: at least this is nearer to the MS ἀνδρός τοι τὸ μὲν εὖ δίκαιον εἰπεῖν than any restoration of the metre which I have seen.

1271—1292. This passage presents a critical question of peculiar interest. In the antistrophe the prevalent rhythm is twice interrupted, according to the MSS, by an iambic couplet (1284, 5 and 1288, 9): these couplets, if genuine, are part of the chorus and subject to strophic responsion. In the strophe we find a couplet (1277, 8) in the place corresponding to the second, but none in the place (between 1274 and 1275) answering to the first. Two obvious solutions suggest themselves, (i) that 1284, 5 are interpolated (Nauck), (ii) that the corresponding couplet is lost (Schoene).

But apart from any question of metre it is, I would almost say, certain that neither of the iambic couplets in the antistrophe is genuine. The reason is simple; they profess to explain the allusion contained in 1282—7, and the explanation is wrong. The point and the terms of this allusion require that the person mentioned should have killed her children and have come to her death in consequence (φόνῳ 1286 is a causal dative). From the scholia downwards it has been observed as a difficulty that this is not the story of Ino, either according to other authorities or according to Euripides himself, who treated it in a play of which the plot is preserved (Hyginus, *Fab.* 4. See Dindorf fragm. Eur. *Ino* in *Poet. Scen.*). Athamas, supposing his wife Ino, by whom he had two sons, to be dead, married Themisto: finding that Ino was living as a bacchanal in Parnassus he sent for her and kept her disguised as a slave in his house. Themisto plotted to kill the sons of Ino, but having taken Ino into her confidence was made by a deception to kill her own sons instead, and on discovering the truth slew herself (*ipsa se necavit*). Athamas when hunting slew in a frenzy his eldest son Learchus, and Ino with Melicertes the

ΠΑΙΣ. *οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.*
ΧΟ. *ἀκούεις βοὰν ἀκούεις τέκνων;* στρ.
ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.
παρέλθω δόμους; ἀρῆξαι φόνον 1275
δοκεῖ μοι τέκνοις.
ΠΑΙΣ. *ναί, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ·*
ΠΑΙΣ. *ὡς ἐγγὺς ἤδη γ' ἐσμὲν ἀρκύων ξίφους.*
ΧΟ. *τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδα-*
ρος, ἅτις τέκνων ὧν ἔτεκες ἔτεκες 1280

younger threw herself into the sea. It has not, I believe, been noticed that the difficulty is created by the senarii, and that the allusion as it stands without them applies *not to Ino but to Themisto*, who did murder her children and perish in consequence, the epitome of Hyginus does not say by drowning, but neither does it say otherwise. The natural inference is that the insertion of the senarii is due to an erroneous explanation. They are very likely borrowed or patched together from Euripides' own play, but, if it were a question of taste, we might well be content even with less positive evidence for expelling them here. (Upon the assumption of a lacuna after 1274, it has been further supposed that the words *ὦ θερμόβουλον σπλάγχνον* cited as from the *Medea* by the scholiast on Ar. *Ach.* 119 are part of the missing couplet. But assuming that the citation is accurate, it is of course no proof of this particular lacuna, and may therefore practically be dismissed from the argument.)

As to the strophic correspondence of 1271, 2 and 1277, 8 it is to be noticed that they might, if subject to responsion, answer to each other, for in a choric passage distributed between various speakers the corresponding parts do not always recur in the same order (see Æsch. *Cho.* 315 foll.): no argument can therefore be drawn from them in favour of the couplets in the antistrophe, though the insertion of these couplets may nevertheless have been facilitated by some vague notion that they were metrically correct. But surely it is unreasonable from the nature of the case that the cries of the children should be regarded as part of the choric song at all. So at least it seems to me. At the same time, however, I can scarcely believe that Euripides would use such a metaphor as *ἄρκυες ξίφους*, still less that he would put it into the mouth of a young child, and this strongly favours the suggestion (Nauck, Hense) that the parts have been falsely doubled, that 1271 should be distributed between the two children, thus—

ΠΑΙΣ. *οἴμοι τί δράσω;* ΠΑΙΣ. *ποῖ φυγῶ μητρὸς χέρας;*

and that 1272 (and 1278?) should be expelled. In the significant sequel of the two cries, the single voice, and silence, it would not be fanciful to discover a melodramatic purpose. But as, in strictness, the arguments for these changes appeal merely to taste, I have felt bound upon principle not to admit them.

1280. *ὧν* MSS *ὃν* Seidler, upon the theory of syllabic correspondence (see note on 1251), but the alteration aggravates the slight confusion of metaphor by bringing *ἄροτον* and *κτενεῖς* together. The construction is *κτενεῖς τέκνα ὧν ἔτεκες ἄροτον.*

ἔτεκες ἔτεκες. *ἔτεκες* MSS. The repetition is required to complete the metre. The antistrophe is given in the MSS as in my text except that the words *ὅσα δὴ* commence 1292 instead of ending 1291. The alternative is to omit *δὴ* (Seidler),

ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.
μίαν δὴ κλύω μίαν τῶν πάρος ἀντ.
γυναικῶν φίλοις χέρα βαλεῖν τέκνοις,*
πίτνει δ' ἁ τάλαιν' ἐς ἅλμαν φόνῳ 1286
τέκνων δυσσεβεῖ,
τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ 1290
γυναικῶν λέχος πολύπονον, ὅσα δὴ
βροτοῖς ἔρεξας ἤδη κακά.
ΙΑ. γυναῖκες, αἳ τῆσδ' ἐγγὺς ἕστατε στέγης,
ἆρ' ἐν δόμοισιν ἢ τὰ δεῖν' εἰργασμένη
Μήδεια τοῖσδ' ἔτ', ἢ μεθέστηκεν φυγῇ; 1295
δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω,

Ἰνὼ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς 1284
δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.
ἀκτῆς ὑπερτείνασα ποντίας πόδα, 1288
δυοῖν τε παίδοιν ξυνθανοῦσ' ἀπόλλυται.

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but apart from palæographical considerations the unrhythmical structure thus given to 1280 and 1291 is unsatisfactory in a passage otherwise perfectly regular. In 1292 *βροτοί's* (⏑–) *ερέ'ξ* may be a foot of the kind already illustrated, but I must allow that I do not like it in this place and should prefer *πολύπονον ὅσα δὴ | ὅσα βρότοις* κ.τ.λ. which is scarcely to be called an alteration.

1282. Similar illustrations from mythology occur in Æsch. *P. V.* 425 and Soph. *Ant.* 823 (Wecklein).

1285. *γυναῖκ' ἐν φίλοις χεῖρα προσβαλεῖν* S *γυναικῶν ἐν φίλοις χεῖρα βαλεῖν* S' *γυναικῶν φίλοις χεῖρα προσβαλεῖν* a Paris MS 2818 not included in Prinz's collation (Elmsley and Porson). The reading of Porson *γυναῖκ' ἐν φίλοις χέρα βαλεῖν* has been generally adopted but (1) it takes no account of *προσβαλεῖν* in S and (2) *ἐν*, *into*, is inappropriate. Elmsley half notices but does not remove this difficulty by citing 1325, *ἐμβαλεῖν ξίφος*. Even in *Or.* 1466 *λευκὸν ἐμβαλοῦσα πῆχυν στέρνοις* is obviously different. The preposition if any should be *πρὸς* as in 1254. But the variations shew that here there was no preposition. The simple *βαλεῖν* can stand for *προσβαλεῖν* or *ἐπιβαλεῖν* and be followed by a dative, as in *Phoen.* 1535 *ἀέριον σκότον ὄμμασι σοῖσι βαλὼν* and Soph. *Phil.* 67 *λύπην πᾶσιν Ἀργείοις βαλεῖς*: *προσβαλεῖν* and *ἐν φίλοις* are alternative explanations of this construction, both of which have been worked into the text. *χέρα* Ald. *χ*ρα* L *χεῖρα rl*: the choice between *χεῖρα* and *χέρα* is in every way indifferent.

1284—1289. See on 1271.

1291. *λέχος πολύπονον γυναικῶν* B. Either order is metrically possible.

1295. *τοῖσδ' ἔτ'* Wecklein *τοῖσδέ γ'* B E *a τοῖσιν* S.

1296. Exception has been taken, and at first sight with reason, to the repetition of the pronoun *νιν...σφε*. Such repetition occurs elsewhere but, as Wecklein observes, only after the interposition of a clause or phrase. See *Phoen.* 497, Soph.

ἢ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην·
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῳος αὐτὴ τῶνδε φεύξεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω,
κείνην μὲν οὓς ἔδρασεν ἕρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἦλθον ἐκσώσων βίον,
μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.
ΧΟ. ὦ τλῆμον, οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας,
Ἰᾶσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.
ΙΑ. τί δ' ἔστιν; ἦ που κἄμ' ἀποκτεῖναι θέλει;
ΧΟ. παῖδες τεθνᾶσι χειρὶ μητρῴᾳ σέθεν.
ΙΑ. οἴμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.
ΧΟ. ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.
ΙΑ. ποῦ γάρ νιν ἔκτειν'; ἐντὸς ἢ ἔξωθεν δόμων;
ΧΟ. πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.
ΙΑ. χαλᾶτε κλῆδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἁρμούς, ὡς ἴδω διπλοῦν κακόν,

Trach. 287, *O. C.* 1278. But it seems to have been assumed that γῆς must be governed by κάτω. If it be taken with δεῖ, and the words σφε κρυφθῆναι κάτω be construed as *epexegetic*, the objection to the second pronoun is removed—*She needs either the earth to hide herself under or the height of the sky to soar into.* The modification of the latter clause offers no difficulty, and the construction δεῖ τινά τινος is a favourite with Euripides. No admissible correction has been suggested.

1298—300. The last two lines are omitted by Dindorf and placed within brackets by Wecklein. They are no doubt abrupt, but on the other hand the abruptness may be calculated for dramatic effect. εἰ μὴν B εἰ μή, (sic) E εἰ μὴ *r*. The scholia give the readings δώσειν...φεύξεται and the explanation εἰ [μὴ?] ἄρα πέποιθε μὴ δώσειν δίκην. It is at least possible that originally the interruption by 1301 was grammatically as well as rhetorically an interruption (compare 942—4) thus,

ἢ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος—
ἀλλ' οὐ γὰρ κ.τ.λ.

As given in E εἰ μή, τυράννων δώμασιν δώσει δίκην *or else she will suffer the vengeance of the royal house* is a natural completion of the broken sense, and the following couplet may have been produced by successive patching.

1304. μή μοί τι δράσωσ' [αὐτούς] easily supplied from the emphatic ἐμῶν παίδων of the previous line.

1310. *Hel.* 780 πῶς φής; τί λέξεις, τέκνον; ὡς μ' ἀπώλεσας. *Hipp.* 353 οἴμοι, τι λέξεις, τέκνον; ὡς μ' ἀπώλεσας. *Hek.* 511, 713, 1124, *Ion* 1113, *Phoen.* 1274. The future tense in this formula points to the inability of a person suddenly receiving bad news to grasp the truth at first. He speaks therefore as if he had still to hear it (Wecklein). The emphasis of the reply is therefore kindly meant, cp. Soph. *Ai.* 281, 904 (Elmsley, Wecklein).

τοὺς μὲν θανόντας, τὴν δὲ τίσομαι φόνου.*
ΜΗ. τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,

1316. φόνῳ s′ δίκην sb². These variants are descended from

δίκην
φόνου

where δίκην is added to explain the elliptical genitive; see the full form in 261 πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν, and for parallel variations see the note on 1234 and the observations on s and s′ in the Introduction. φόνῳ (cp. δίκῃ 261) is an attempt to simplify. φόνου is proposed by Brunck and would probably have been adopted if he had deduced the MS readings. φόνῳ Porson, Elmsley and others. τίσομαι s′. τίσωμαι s. As the construction of the sentence is modified (from τὴν δὲ τίσουσαν φόνον or the like) for the sake of force, the abruptness of the future is more natural, and the aorist is more likely to be a correction. For the modification itself see Kühner § 490, 4.

1317. Medea appears above with the bodies of the children in a chariot drawn by dragons (ὀχουμένη δρακοντίοις ἅρμασι schol. Cp. *hypoth.* 1 ἐπὶ ἅρματος δρακόντων πτερώτων). κινεῖς κἀναμοχλεύεις πύλας. Porson here propounds a curious critical question, which requires an answer. In Aristoph. *Nub.* 1397 occurs the following invitation to a sophistic speaker, σὰν ἔργον, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτὰ (κἀναμοχλευτά?), πειθώ τινα ζητεῖν (with a variant or more properly gloss λόγων), a jest in some way pointed at the present passage. The author of the *Christus Patiens* twice (121, 437) has the line τί τούσδε κινεῖς κἀναμοχλεύεις λόγους, and in Heliodorus *Æthiopica* 1. 8 p. 230 (Didot) a person receiving an inconvenient question asks τί ταῦτα κινεῖς κἀναμοχλεύεις; τοῦτο δὴ τὸ τῶν τραγῳδῶν. From these otherwise miraculous coincidences Porson drew the irresistible inference that there was a variant here τούσδε.....λόγους or ταῦτα.....ἔπη. Strange to say, he thought that this might have actually been written by Euripides. A comparison of the note upon 1225 *foll.* may perhaps satisfy the reader that here also a parody has been confounded with the original.

But consideration will shew that there must be something more behind. It is clear that Euripides did not write τούσδε ...λόγους or ταῦτα...ἔπη; but did he then write πύλας? If so, it is hard to see what Aristophanes meant, or how his ridicule can have hurt any one but himself. What is there to attract attention in τί τάσδε κινεῖς κἀναμοχλεύεις πύλας; *Why movest, why unbarrest thou this gate?* Words could not be more simple: the *strange phrase* (καινὰ ἔπη) is all Aristophanes' own. It is an obvious suspicion that the strange word which caught Aristophanes' ear has disappeared, as many a strange word undoubtedly has, from our MSS, nor without more evidence can it ever be proved what it was. But as it appears to have had the meaning of πύλας and the sound of ἔπη (compare the parody of 1223 given on 1225) I shall believe for my private satisfaction that it was this—τί τάσδε κινεῖς κἀναμοχλεύεις ὀπάς; ὀπὴ is any 'bore' or perforation as the channel of the ear, holes in a cloak, nest-holes in the ground, the smoke-hole (most commonly) of a roof, etc. See Stephanus *Thes.* s. v. It might easily therefore be applied poetically to a *lock*, particularly a lock of the heroic age, presumably such a simple passage for the bolt-hook as that through which Athena passed to visit the sleeping Penelope (*Od.* 4. 802). The hole or opening of a lock was properly called ὀπή. Having used the literal term in 1315 Euripides for variety and for metre ventures on an invented synonym and is promptly taken up by his censor, who wrote ἐπῶν κινητὰ for the prosaic λόγων on purpose to recall ὀπῶν κινητὰ to the memory. ὀπὴ was used for architectural openings of various kinds

νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ', εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.
ΙΑ. ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα κἄμ' ἄπαιδ' ἀπώλεσας·
καὶ ταῦτα δράσασ' ἥλιόν τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
ὄλοι'· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν,
ὅτ' ἐκ δόμου σε βαρβάρου τ' ἀπὸ χθονὸς
Ἕλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἥ σ' ἐθρέψατο—
τῶν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.

such as windows (*ὀπή· θύρις* Hesychius), small doors etc. Hence the interpretation *πύλας*. Paley gives the true rendering of *ἀναμοχλεύειν*: the other, *to prize open with a lever*, is condemned by the context.

1323. For the double superlative Wecklein cites the analogy of *πλεῖστον* (*ἡδίστην*) *Alk.* 790, Soph. *Phil.* 631, *Oed. C.* 743.

1328. **τλᾶσα** s' *δρῶσα* s, probably a confusion of sound.

1330. *ἐκ δόμου* s *ἐκ δόμων σε* B *γρ. σοῦ* b^a *ἐκ δόμων σε r.* The corrector of B felt a difficulty in the use of *δόμος* or *δόμοι* for *home* without any defining adjective or pronoun. The objection is worth considering, nor can I find a satisfactory answer. If *βαρβάρου* is to define both *δόμου* and *χθονὸς* then the order should, if not must, be *ἐκ δόμου χθονὸς τ' ἀπὸ βαρβάρου* or *βαρβάρου ἐκ δόμου ἀπό τε χθονός*. Suspicion is strengthened by the variations. A comparison of 536 *foll.* where the same antithesis between the Hellene and the barbarian is in view, and *νόμος* is claimed as the especial property of the Hellene, suggests the reading *ἔκνομόν σε βαρβάρου τ' ἀπὸ χθονός* (sc. *οὖσαν*). *ἔκνομος exlex* is a rare word and the MS divergences are at once explained as alternative corrections of *ἐκ δόμου*.

1332. **τῶν σῶν** Wecklein *τὸν σὸν* s' *τὸν σὸν δ'* s (metrical correction) *the gods have laid the curse of thy house* (*οἱ σοὶ*) *upon me.* 1333 depends in sense though not in grammar upon *φρονῶ* in 1329; Jason now comprehends that a wife laden with the guilt of betraying her father and murdering her brother could but bring a curse upon her husband. *τὸν σὸν ἀλάστορα* is "the curse invoked by you" or "by your wrongs" (*Phoen.* 1556), an idea far from Jason's mind.

1334. **παρέστιον.** According to a scholion the same story of the death of Absyrtus (*κατὰ τὸν οἶκον τὸν Αἰήτου*) was followed by Sophokles in his **Κολχίδες.** According to another version he was slain on the Argo itself and flung piecemeal into the sea to check the pursuit.

ἤρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἔκατι καὶ λέχους σφ' ἀπώλεσας.
οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνὴ
ἔτλη ποθ', ὧν γε πρόσθεν ἠξίουν ἐγὼ
γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
ἀλλ' οὐ γὰρ ἄν σε μυρίοις ὀνείδεσι
δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·
ἔρρ', αἰσχροποιὲ καὶ τέχνην μιαιφόνε.*
ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παῖδας οὓς ἔφυσα κἀξεθρεψάμην
ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα.

1342. **Τυρσηνίδος.** The geography is vague, and the epithet means little more than Italian. The point of it is that Scylla, like Medea, was a monster belonging to the outer world of barbarism.

1346. *Go, artist in villainy and murderess by trade!* The MS *τέκνων μιαιφονε* is not only without construction (for the adjective *μιαίφονος* does not belong to any of the peculiar classes which govern an objective genitive), but completely spoils the point. The termination *-ποιος* is characteristic of the names of trades or manufactures, such as *λογχοποιός, σκευοποιός, ἀνδριαντοποιός* etc. Upon the analogy of these is formed *αἰσχροποιός*, a word, which but for this analogy would be miserably inadequate to the passage. There is every reason to believe that Euripides either invented it or gave it new currency. In the very few other examples (see Stephanus *Thes.* s. v.) it has an obscene sense, which when the *Medea* was written it clearly had not, or Euripides dared not have introduced it, and from an elaborate anecdote about the poet and Lais cited by Porson from Machon the comedian (cp. Athenaeus XIII. p. 582) we may infer that it took that meaning from some impudent jest upon this very passage. The phrase is pointed of course at the skill in poison of which Jason had had such useful and such fatal proofs. (See note on 292 foll.) But there were circumstances in the poet's own time to suggest and illustrate it. It is plain from *fr.* 902 (ed. Dindorf, 1868) that the rise of physical and medical science, which under Ionian auspices was then proceeding, encountered at Athens much prejudice and some scandal, and that Euripides as a man of liberal culture was earnestly interested in the scientific cause: *τοῖς δὲ τοιούτοις* (*to the true student*), he says, *οὐδέ ποτ' αἰσχρῶν ἔργων μελέτημα προσήξει* (see a complete discussion of the fragment in the *Journal of the Hellenic Society* Vol. I. p. 272). That the physicians were justly and unjustly charged with *αἰσχροποιΐα* is likely enough, and Hippokrates himself is said to have complained that *εἰσί τινες οἳ τέχνην πεποίηνται τὸ τὰς τέχνας αἰσχροποιεῖν* (see citation [from whom?] in Stephanus s. v. *αἰσχροποιεῖν*). Euripides would not do

ΜΗ. μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
οἷ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω·
σὺ δ' οὐκ ἔμελλες τἄμ' ἀτιμάσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί,
οὐδ' ἡ τύραννος, οὐδ' ὁ σοὶ προσθεὶς γάμους
Κρέων ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
[καὶ Σκύλλαν ἣ Τυρσηνὸν ᾤκησεν πέδον]
τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηψάμην.

ΙΑ. καὐτή γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.

ΜΗ. σάφ' ἴσθι· λύει δ' ἄλγος, ἢν σὺ μὴ 'γγελᾷς.

ΙΑ. ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗ. ὦ παῖδες, ὡς ὤλεσθε πατρῴᾳ νόσῳ.

ΙΑ. οὔτοι νυν ἡμὴ δεξιά σφ' ἀπώλεσεν.

the reproach any credit by putting it into the mouth of Jason. For the confusion of *τέχνη—τέκνον* see on 857.

1351. *μακρὰν ἂν...ἐναντίον* s' *ἦ μακρ' ἂν ...ἐναντία* S. Here and in 1342 are resemblances to the *Agamemnon* 916, 1232 (Wecklein).

1356. **οὐδ'...οὐδ'** Elmsley *οὐθ'...οὐθ'* MSS. The adversative form is regular and more forcible and on such a point it is scarcely worth while to defend the MSS. **προσθεὶς** s' *προθεὶς* S *who offered the alliance*, to Jason as his *ξένος*: cp. *προτίθημι δεῖπνον*.

1357. *ἀνατὶ* (written *ἀνατεὶ*) S *ἀτιμως* B *ἄτιμον r*. The first syllable of *ἀνατὶ* having been lost in s' from the juxtaposition of similar letters (ΚρεωΝΑΝΑτι) the remnant *ατι* was in the descendants of s' variously but wrongly completed. Hence their disagreement.

1359. **πέδον**. Over this obviously inappropriate word is written in E *σπη* (*λ*) *i.e. σπήλαιον*, upon which has been founded a conjecture *σπέος*, but the form is hardly admissible. *πέτραν* (Elmsley) or *πέτρον* (Weil) from *Ag.* 1233 *Σκύλλαν τινα οἰκοῦσαν ἐν πέτραισι* is better, though why *πέδον* should have been substituted is not clear. But I can scarcely believe that in all the chase of interpolations no one has cast an eye upon 1359. Few of the 'suspecta' and 'damnata' could be so easily traced or so easily spared. That an allusive epithet such as **Τυρσηνὸν** (1342) should be repeated at all is flat, but that it should be expanded into the form of an antiquarian note is simply wonderful. It may be added that Jason does not call Medea Σκύλλα and scarcely could have done so without absurdity: Σκύλλα τις (see Æsch. *Ag.* l. c.) he might have called her but does not. On the other hand the *καὶ* before *λέαιναν*, the true force of which is given by *So thou may'st* e'en *call me tigress, if thou wilt*, would, if mistaken for *καὶ both*, appear to demand the supplement.

1362. **λύει**=λυσιτελεῖ. *I profit by the pain, if thy triumph may be thereby prevented.* Porson suggests without adopting the alternative *It lessens the pain if* etc. (minuit dolorem). But λύει if transitive should signify rather *annuls*, which is against the sense. Why *ἦν...ἐγγελᾷς* is expressed as a contingency is not clear.

1364. **νόσῳ**, *frailty* that is *lewdness* cp. *Hipp.* 40, 405 etc. (Paley).

ΜΗ. ἀλλ' ὕβρις οἵ τε σοὶ νεοδμῆτες γάμοι.
ΙΑ. λέχους σφε κηξίωσας εἵνεκα κτανεῖν.
ΜΗ. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;
ΙΑ. ἥτις γε σώφρων· σοὶ δὲ πάντ' ἐστίν, κακή.*
ΜΗ. οἶδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται. 1370
ΙΑ. οἶδ' εἰσίν, οἶμαι, σῷ κάρᾳ μιάστορες.
ΜΗ. ἴσασιν ὅστις ἦρξε πημονῆς θεοί.
ΙΑ. ἴσασι δῆτα σήν γ' ἀπόπτυστον φρένα.
ΜΗ. στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.

1367. **κηξίωσας** S *Was lust to thee cause worth the killing them?* γ' ἠξίωσας s' which some adopt explaining by λέχους γέ σφε, but then it must have been so written.

1369. *To thee, vile wretch, 'tis all*, cp. ὀρθουμένης εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε. MSS σοὶ δὲ πάντ' ἐστὶν κακὰ *to thee everything is vile*, which has not, that I can see, the slightest bearing on the context. For πάντα see 228 and for parallel confusions of the vocative, see 137, 182, 1243 and *Ion* 916 (note to 224).

1370. **τοῦτο γάρ σε δήξεται** *that is the word to wring thee.* The discussion of her motives is little to Medea's advantage and she returns suddenly to her point.

1371. ὦμοι B ὤμοι E οἴμοι *r*. οἶμαι *I trow* is said to have been first suggested by Tyrwhitt and is established, in my opinion, by Stadtmüller (*Progr. Heidelb.* p. 15), who cites for the use in retort (=*nay, surely*) *Ant.* 1050TEI. ὅσῳ κράτιστον κτημάτων εὐβουλία ΚΡ. ὅσῳπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη. cp. *supra* 331, and points out that in eleven other passages of Euripides the same word occurs in the same part of the verse. Both οἴμοι and ὦμοι are inconsistent with the tone of the line.

1374. Little light is thrown upon this line by the interpretations of βάξις and βάζω given by the lexicographers and etymologists. The difficulty cannot be cleared up without re-investigation of the word. βάζω is used in tragedy as follows: (i) Æsch. *Pers.* 590 οὐδ' ἔτι γλῶσσα βροτοῖσιν ἐν φυλακαῖς· λέλυται γὰρ λαὸς ἐλεύθερα βάζειν ὡς ἐλύθη ζυγὸν ἀλκᾶς: (ii) *Cho.* 881 κωφοῖς ἀϋτῶ καὶ καθεύδουσιν μάτην ἄκραντα βάζω: (iii) *Theb.* 571 κακοῖσι βάζει πολλὰ Τυδέως βίαν, τὸν ἀνδροφόντην κ.τ.λ. (iv) *Theb.* 483 ὑπέραυχα βάζουσιν ἐπὶ πτόλει: (v) Eur. *Hipp.* 119 εἴ τις σ' (Κύπρι) ὑφ' ἡβης σπλάγχνον ἔντονον φέρων μάταια βάζει: (vi) *Rhes.* 717 πολλὰ δὲ τὰν βασιλίδ' ἐστίαν Ἀτρειδᾶν κακῶς ἔβαζε (the disguised Odysseus in Troy). To these we must add ἔβαξας· ἐλοιδόρησας Hesych. The word is onomatopoetic, but is to be connected, not with βοάω (as Steph. ed. Dindorf), but with βαΰζω (cp. κράζω and κραυγή) and refers primarily to the *various sounds of the dog.* In cases (i) and (ii) the metaphor is obvious, *the muzzled nations can vent their barking, I bay in vain to men asleep*, and the first may be contrasted with *Ag.* 447 τάδε σῖγα τις βαΰζει and compared with *Ag.* 1672 μὴ προτιμήσῃς ματαίων τῶνδ' ὑλαγμάτων. Language of insult, particularly of impertinent insult, is very well described as *barking* (see iii, iv, v, and vi *supra* and *Od.* 8. 408) though of coürse a metaphor of this kind must not always be rendered literally in another language. As no other traceable sense of βάξις (or βᾶξις?) fits the present passage we must conclude it to be here, whatever it may be elsewhere, a verbal noun from this βάζω (cp. κρῶξις, σῖξις, γρῦξις) and translate *I am weary* (fastidio) *of thy harsh snarl* (or *whine*). So the *Persians* in Æschylus (*Pers.* 635) are made to de-

ΙΑ. καὶ μὴν ἐγὼ σήν· ῥᾴδιον δ' ἀπαλλαγαί. 1375
ΜΗ. πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.
ΙΑ. θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.
ΜΗ. οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί,
φέρουσ' ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,

scribe their laments, in language intentionally undignified, as *δύσθροα βάγματα* (cp. *κρῶγμα*) *piteous whines*. *πικρός* (see *Lex.*) is applied to any unpleasant sound. This explanation may appear somewhat strange in view of the common doctrine that *βάζειν* meant properly *to speak*. But it is at least clear that the Attic tragedians (with whom alone we are directly concerned) did not so understand it, for the coincidence of the examples in a much narrower meaning would on that supposition be inexplicable. The tragedians may, however, have been wrong, or there may have been two distinct verbs, and it is worth while to examine the point briefly. The evidence for *βάζειν to speak*, which is not supported by any probable derivation, is solely the use in Homer. Several cases, however, range themselves readily under the meaning above assigned, cp. *Il.* 16. 208 with Æsch. *Pers.* 590, *Od.* 17. 461 with *Rhes.* 717. Nor is there any reason why in *Od.* 14. 127 and 157 *ἀπατήλια βάζειν* (of beggars) should not mean *whine falsehoods*, or why in *Od.* 18. 168, *οἵ τ' εὖ μὲν βάζουσι κακῶς δ' ὄπιθεν φρονέουσιν* should not be a popular metaphor, *who have a friendly bark, but secretly mean mischief* (cp. the simile of the treacherous hound in Æsch. *Ag.* 1228). The examples which have suggested and given colour to the current hypothesis are the twice recurring *ὅστις ἐπίσταιτο ἦσι φρεσὶν ἄρτια βάζειν*, *ἀνεμώλια βάζειν* (three times) *μεταμώνια βάζειν* (twice) *πεπνυμένα βάζειν* (twice). But these phrases by their strong resemblance are really *against* the belief that *βάζειν* had a meaning so wide as *to speak*. All of them refer to the same distinction of speaking to and off the point; several have direct reference to speaking in council, and this also applies to *Od.* 3. 128 *οὔτε ποτ' εἶν ἀγορῇ δίχ' ἐβάζομεν· οὐδ' ἐνὶ βουλῇ* and *Od.* 11. 511 *αἰεὶ πρῶτος ἔβαζε καὶ οὐχ ἡμάρταν' μύθων*. This resemblance is accounted for by supposing that all of them are or once were metaphorical and were drawn in the first instance not from men but from dogs. *ἐπίστασθαι ἄρτια βάζειν* is *to know when to give tongue*, etc., *δίχα βάζειν to cry in different directions*, that is, on separate tracks, *πρῶτος βάζειν to lead the cry*. There is no difficulty then in deriving all the uses of the verb from the same origin. The case of *βάξις* is less simple. It commonly signifies (1) *a bruit* or *rumour*, (2) *an oracular voice*, which appear traceable to an original meaning *murmur*, surviving perhaps in Soph. *El.* 638. If this *βαξις* is connected with *βάζειν to bark*, the process of change has carried it far from its origin, but not so far as a similar onomatopoeia *σιγή*, which has travelled from *hiss* through *hush* to *silence*. That *βάξις barking* and *βάξις an oracle* are really the same word is not at all unlikely, although Euripides would probably not have recognized the connection. **στύγει** Weil *στυγῇ* MSS the imperative *hate me* (if thou wilt) is perhaps more to the point than the passive *thou art hated* (*i.e.* art detestable).

1375. **ῥᾴδιον** B *ῥᾴδιοι r.* *ἀπαλλαγαί* being equivalent to *τὸ ἀπαλλάττεσθαι* the neuter is perfectly regular (see note on 1187). The feminine *ῥᾴδιος*, apparently unique, is probably a mere blunder.

1377. *καῦσαι a κλαῦσαι r.* The same doubt arises upon *Andr.* 1159 *κατοιμῶξαι γόοις κλαῦσαι τε...γῆς τε κοσμῆσαι τάφῳ*.

1379. **Ἥρας Ἀκραίας.** Elmsley re-

ὡς μή τις αὐτοῦ πολεμίων καθυβρίσῃ,* 1380
τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
Αἰγεῖ συνοικήσουσα τῷ Πανδίονος. 1385
σὺ δ', ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένος,
πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδών.
ΙΑ. ἀλλά σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη. 1390

fers this to the temple mentioned by Livy 32. 23 promunturium est adversus Sicyonem Iunonis quam vocant Acraeam, Wecklein with the schol. to an (assumed) temple on Akrokorinthos, comparing Poll. IX. 40, for the statement that the gods of an acropolis were called *ἀκραῖοι*. See next note.

1380. **αὐτοῦ** *here*, that is in Corinth. *αὐτοὺς* s *ὁ αὐτῶν r*, both superfluous. The variation may of course be accidental, but *αὐτῶν* is such an unreasonable alteration of *αὐτοὺς* that the theory of alternative corrections is decidedly preferable. This correction if right of course settles the doubt in the previous note in favour of Elmsley.

1381 foll. Similar religious foundations are mentioned in *Iph. T.* 1449, *Hipp.* 1423. They serve the dramatic purpose of reconciling the spectator to the suffering of the innocent (Wecklein), and were probably also connected with the plays in another way, by furnishing the dramatist with stories and hints through the musical and poetical compositions which accompanied them. It is perhaps significant that the alleged predecessor of Euripides was native to the neighbourhood of this cult. See the Introduction, *The Story of Medea* and *Euripides and Neophron of Sikyon*.

1382. **προσάψομεν** *will attach to*, that is either 'confer' or 'impose upon,' the word admitting both good and bad senses as *προσάπτειν κλέος*, *προσάπτειν αἰτίαν*. It is generally thought that the second is the right meaning, but this makes it difficult to explain (1) how Medea can speak with such authority, (2) how the town of Corinth is responsible. (See Wecklein *ad loc.*) Rather the *ἑορτὴ* is regarded as an honour and advantage to the city and as a compensation (*ἀντὶ*) made by Medea the foundress of it for the stain of divine blood which she has brought upon the land.

1386 foll. Medea was a prophetess and appears in that character in Pindar's *Pyth.* IV. But Nauck points out (*Stud.* 137) that this passage has almost certainly been garbled. 1386 though not strictly inconsistent with 1396 spoils the effect of it; 1388 is feeble and inconsequent, and 1387 is another fragment of the mythological dictionary, cp. 1359 (see further Nauck *l. c.*). When the heroic tales had passed from the hearts of the people into the note-books of antiquaries, it was tempting and almost necessary to improve a favourite poet by such elucidations. Euripides has paid dear in the esteem of modern times for the favour of the centuries immediately following his own. I make no change, as the precise extent of the corruption is scarcely ascertainable.

1388. **ἐμῶν**. Weil *νέων*.

ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;
ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.
ΜΗ. στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.
ΙΑ. στείχω, δισσῶν γ' ἄμορος τέκνων.
ΜΗ. οὔπω θρηνεῖς· μένε καὶ γῆρας.
ΙΑ. ὦ τέκνα φίλτατα. ΜΗ. μητρί γε, σοὶ δ' οὔ.
ΙΑ. κἄπειτ' ἔκανες; ΜΗ. σέ γε πημαίνουσ'.
ΙΑ. ὤμοι, φιλίου χρῄζω στόματος
παίδων ὁ τάλας προσπτύξασθαι.
ΜΗ. νῦν σφε προσαυδᾷς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος. ΙΑ. δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.
ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.
ΙΑ. Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ',
οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὁπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῶ κἀπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
οὓς μήποτ' ἐγὼ φύσας ὄφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.
ΧΟ. πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πάρον ηὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1392. ξειναπάτα S *a* ξεναπάτα E.

1396. γῆρας ὦ. When the speaker is changed the rule of *συνάφεια* is sometimes violated. Cp. *El.* 1332, 3 (Wecklein).

1409. κἀπιθεάζω Blomfield κἀπιθοάζω MSS.

1411. τέκνα κτείνασ' S.

1415 foll. See the conclusion of the *Alkestis*, *Andromache*, *Bacchae*, and *Helen*. To this particular play the "tag" is quite inappropriate.

EXCURSUS.

Κηφισοῦ ῥοᾶς,
836 τὰν Κύπριν κλῄζουσιν ἀφυσσαμέναν
χώραν καταπνεῦσαι μετρίας ἀνέμων
ἡδυπνόους αὐρᾶς· αἰεὶ δ' ἐπιβαλλομέναν
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας.

Such is the MS reading of these lines without any significant variation, except that ἡδυπνόους is given by S only and omitted in the MSS of the other family. The first and most obvious difficulty lies in the construction, metre and meaning of 836, 7. καταπνεῦσαι αὐρὰς χώραν is impossible, the rules of the language requiring the genitive χώρας; upon this point all or almost all critics are agreed. Further ἡδυπνόους αὐρὰς does not precisely correspond to κλεινοτάταν σοφίαν in the strophe, and it is not very probable that a single irregularity would be left in a composition otherwise strictly accurate[1]; and καταπνεῦσαι is unsatisfactory. The majority of recent editors, Kirchhoff for example and Wecklein, adopt or develope the idea suggested by Hermann, that ἡδυπνόους αὐρὰς is a conjectural supplement inserted to compensate for lost words which followed χώραν and contained a verb to govern it. The supposed original is given by Wecklein thus—

τὰν Κύπριν κλῄζουσιν ἀφυσσαμέναν
χώραν <κατάρδειν ἡδὲ πνοὰς> καταπνεῦ-
σαι μετρίας ἀνέμων.

Now this violent hypothesis, so little consistent with the average condition of the text, depends for its justification upon another hypothesis respecting the lost legend indicated by κλῄζουσιν. Wecklein

[1] The 'irrational' syllables in 835 are scarcely exceptions, as they make no difference to the rhythm: the first syllable of the strophe, indeed, may almost be called common by rule.

states it thus, "As the meadows and gardens in the plain of the Kephisos were watered and fertilised by numerous canals from the river, it was related that Aphrodite, the goddess of flowers and gardens, had drawn water from the Kephisos and scattered it over the land." No actual story has come down to us, and we can perhaps hardly expect to recover it, for Pausanias, who enquired for a legend at the most probable source of information, the temple of Aphrodite ἐν Κήποις, says that ἐς τὸ χώριον ὃ Κήπους ὀνομάζουσι καὶ τῆς Ἀφροδίτης τὸν ναὸν οὐδεὶς λεγόμενός σφισίν ἐστι λόγος (1. 19. 2). Meanwhile, as we are left to our imagination, it is reasonable to be guided in our guess by the legends of Aphrodite which we actually have. No incident is more common in them than the journeys of the goddess over her own element, the sea. The scene with its accompaniments of calm waters and falling flowers, of Nymphs and Loves, is so familiar in every kind of art that it will be sufficient to quote a celebrated example, the voyage from Paphos to the nuptials celebrated by Claudian (*de Nupt. Hon. et Mar.* 151):

> hoc navigat ostro
> fulta Venus: niveae delibant aequora plantae.
> prosequitur volucrum late comitatus amorum,
> tranquillumque choris quatitur mare: serta per omnem
> Neptuni dispersa domum; etc.

The picture of Botticelli and others will at once occur to the reader. It may easily be believed that the Athenians too had their story of a visit paid by the goddess to their land for the purpose of establishing her cult, and if her special motive was to employ the water of Kephisos for the service of her temple and garden, she no doubt did but anticipate, as Wecklein supposes, the practice of her worshippers. And it will be seen from the text that upon this hypothesis everything can be mended with a few strokes, and we may translate thus—*Kephisos stream, to draw whereof Aphrodite sailed, 'tis said, to the land with gentle whisperings of balmy winds, while the Loves, the comrades of Art,..... escorted her, flinging ever a fragrant wreath of roses on her hair.* (ὀάροις is instrumental, ἐπιβαλλομέναν and πέμπειν are imperfects; for the present participle ἀφυσσομέναν see Kühner § 382, 6, *s.f.*)

The phrase καταπλεῦσαι χώραν may be illustrated from *Med.* 6, Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας, and still more clearly from the *Rhesos* (388). The Thracian monarch, 'from Strymon, offspring of the tuneful Muse,' has just arrived with his army in the Troad, having come thither along the coast and across the Thracian Bosporos, περάσας ναυσὶ πόντιον στόμα τὰ δ' ἄλλα πέζος γῆς περῶν ὁρίσματα (*Rhes.* 437). As

he enters, the chorus of Trojans, struck with his splendour and warlike appearance, break into shouts of admiration, concluding with this climax—

θεὸς, ὦ Τροία, θεὸς, αὐτὸς Ἄρης
ὁ Στρυμόνιος πῶλος ἀοιδοῦ
Μούσης ἥκων καταπνεῖ σε.

This passage is sometimes cited to prove that καταπνεῖν could govern an accusative. What it really proves is the facility of interchange between ΠΝΕΙΝ and ΠΛΕΙΝ. (cp. Cobet, *V. L.*) The author of the *Rhesos*, whoever he was, is not free from faults of taste, but I should hesitate to attribute to him, without absolute proof, so ludicrous an image as is suggested by the last words, so far as they can be said to suggest any idea at all. We know that divine beings were supposed to be sometimes accompanied by a peculiar fragrance, a fairy fancy of which the Greek poets make rare and beautiful use when from the circumstances of the case the sense of sight cannot so easily be touched. By this sign the dying and almost senseless Hippolytos recognizes the presence of Artemis (Eur. *Hipp.* 1391)—

ὦ θεῖον ὀδμῆς πνεῦμα· καὶ γὰρ ἐν κακοῖς
ὢν ᾐσθόμην σου κἀνεκουφίσθην δέμας.

And still more naturally and therefore more beautifully in the *Prometheus* (115) the approach of the daughters of Ocean is signified to the sufferer, who is bound and cannot yet see them, by a strange sound and a strange breath which float over the crags—

τίς ἀχώ, τίς ὀδμὰ προσέπτα μ' ἀφεγγής;

From these passages an explanation is sought—and I see no other—for the passage before us. But it is an obvious remark that in the *Rhesos* there is not a word about fragrance, perfume, or anything of the sort. The words are καταπνεῖ σε *breathes over thee*, that and nothing more. If the poet meant *breathes a god-like fragrance over thee*, he is decently reluctant to say it. And what an extravagance, not only to transfer this divine odour to a prince and a warrior, who is called a god merely as a compliment, but to make him 'breathe' it over the whole of Troy! I will not enlarge upon these and similar considerations, which are of a nature to produce their impression either at once or not at all, but will merely state my belief that here also the author wrote καταπλεῖ, "*'Tis a god, O Troy, a god, a very Ares, that is descending on thy shores!*" To the reading καταπλεῖ in itself I see no possible objection unless it be that Rhesos is not 'sailing' but riding in his chariot. But as a person may be said *to be sailing* πλεῖν (Soph. *Phil.* 58 etc.) if his voyage is not

concluded, even though at the moment he is on land, so an ally who has come over the sea to the aid of a maritime state and whose arrival is not yet complete may well be said καταπλεῖν, *to be landing*, even though he has marched a few miles from the shore. To return to the *Medea*—the Lexicon, *s. v.* ὄαρος, will shew the propriety or rather the felicity of the words ἡδύπνοοι ὄαροι as applied to the gales which waft the goddess along, fragrant with the 'serta' of Claudian's picture and vocal with the loving whispers (Κυπρίδιοι ὄαροι) of his 'Amores.' The almost imperceptible change of the inflections may pass for nothing.

It is perhaps worth observing that Pope, in a passage obviously suggested by the voyages of Venus—the description in the *Rape of the Lock* of Belinda's barge escorted by the Sylphs upon the Thames—offers a verbal translation of this ἀνέμων ὄαροι :

> Soft o'er the shrouds th' aerial whispers breathe,
> Which seem but Zephyrs to the train beneath.

As for the omission of ἡδυπνόους by one division of the MSS, it is at worst a conjecture which we shall do well to accept, and considering how often s is more faithful than the larger family we may reasonably believe it to be a genuine transcript.

ADDENDUM.

ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην. (1142—3.)

With respect to this clause a doubt presents itself, which after some hesitation and consequent postponement I think it best to express. It refers to the construction of στέγας. In the grammars (Kühner, § 410, 4), this accusative is slipped in without special notice under the remark that 'in poetry, verbs of motion, going, coming, and the like, take an accusative of the place or object towards which the movement is directed.' But a comparison of any other examples (so far as I have been able to carry it) shews that this principle, if it is to cover the present case, must receive a marked extension. It is clear that the purpose of the messenger's remark is to account for the fact that he, a serving-man, was a spectator of what took place in the women's chamber, into which he would not under ordinary circumstances have intruded without bidding; he did so, as he explains, without thinking, under the excitement of joy (ἡδονῆς ὕπο). So clear is this, that we do and must instinctively translate by *I myself in my joy even followed the children* into *the women's chamber.* Yet this is exactly what the Greek does not say. The local accusative expresses according to the accurate description of Kühner the object *towards* or *to* which the movement is *directed;* neither from στέγας nor from ἅμ' ἐσπόμην can we fairly extract the all-important word *into.* Of course after a verb (such as μολεῖν or ἱκνεῖσθαι or ἐμβῆναι) which itself expresses the idea of arrival, an objective accusative may represent the place or thing reached. But this is obviously a different phenomenon, which ought in strictness to be so treated, and the difference is well marked by the fact that one use can and the other cannot be reproduced in our uninflected English; *to arrive the shore* is justified by authority and feeling, but *to voyage the town* is not. Further I think that any one accustomed to consider accurately the limitations of syntax will see that, though ἅμ' ἕπεσθαι στέγας resembles, say, πορεύεσθαι στέγας, it is quite possible to distin-

guish them. In order to perceive this we have only to take some exceptional way of marking direction in our own language. 'We are moving upon Paris' or 'They sailed for the harbour' are regular phrases; but though we might understand a person who said 'I will accompany you upon Paris,' or 'He followed them for the harbour,' we should certainly not think that he expressed himself naturally. Under these circumstances it is perhaps worth while to point out the resemblance between ἄμ' ἐσπόμην and the word, which in such a place would be most natural, ἠμειψάμην *I entered*. The reader will perhaps be reminded of ἄμ' ἕψομαι, the commonly received correction of Hermann for the MS ἀμείψομαι in Æsch. *Ag.* 1196; only that correction cannot be maintained. The MS gives (Cassandra is disrobing herself of her prophetic attire and symbols, which she flings upon the ground)—

ἴτ' ἐς φθόρον πεσόντ· ἀγαθὼ δ' ἀμείψομαι,

Hermann ἐγὼ δ' ἄμ' ἕψομαι, but the first part of the correction is quite unjustifiable, and there is a far simpler and better way. The line which the copyists read as we find it was

ΙΤΕCΦΘΟΡΟΝΠΕCΟΝΤΑΤΑΘΩΔΑΜΕΙΨΟΜΑΙ.

The letter which was very naturally taken for the Γ of αγαθω was really a Τ, and the emendation is simply to strike out the repeated letters ΤΑ, which gives

ἴτ' ἐς φθόρον· πεσόντα θ' ὧδ' ἀμείψομαι.

ὧδε would be explained by action; *And as ye lie, thus*, she says, *will I avenge myself upon ye*, trampling, with the word, upon the fallen emblems.

As I have allowed myself a supplement, I will take the opportunity of saying that the feeble line 933 τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι, with its unsatisfactory pronoun, is to be cured, as I now believe, not by correction but by simple omission. There is abundant justification for such a compressed construction as,

ἀλλ' ὥνπερ εἵνεκ' εἰς ἐμοὺς ἦλθες λόγους—
ἐπεὶ τυράννοις κ.τ.λ.,

where the antecedent to ὥνπερ, so far as it has any, is the whole subsequent paragraph (cp. Plat. *Phaedr.* 248 B, οὗ δ' ἕνεχ' ἡ πολλὴ σπουδὴ τὸ ἀληθείας ἰδεῖν πεδίον οὗ ἐστιν—ἡ προσήκουσα ψυχῆς τῷ ἀρίστῳ νομῇ ἐκ τοῦ ἐκεῖ λειμῶνος τυγχάνει οὖσα.). And on the other hand the expositors who inserted 943 and the like, would certainly not have missed a case so plainly calling for their attention.

INDEX OF GREEK WORDS AND PHRASES.

α.

ἁβρός, 826
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